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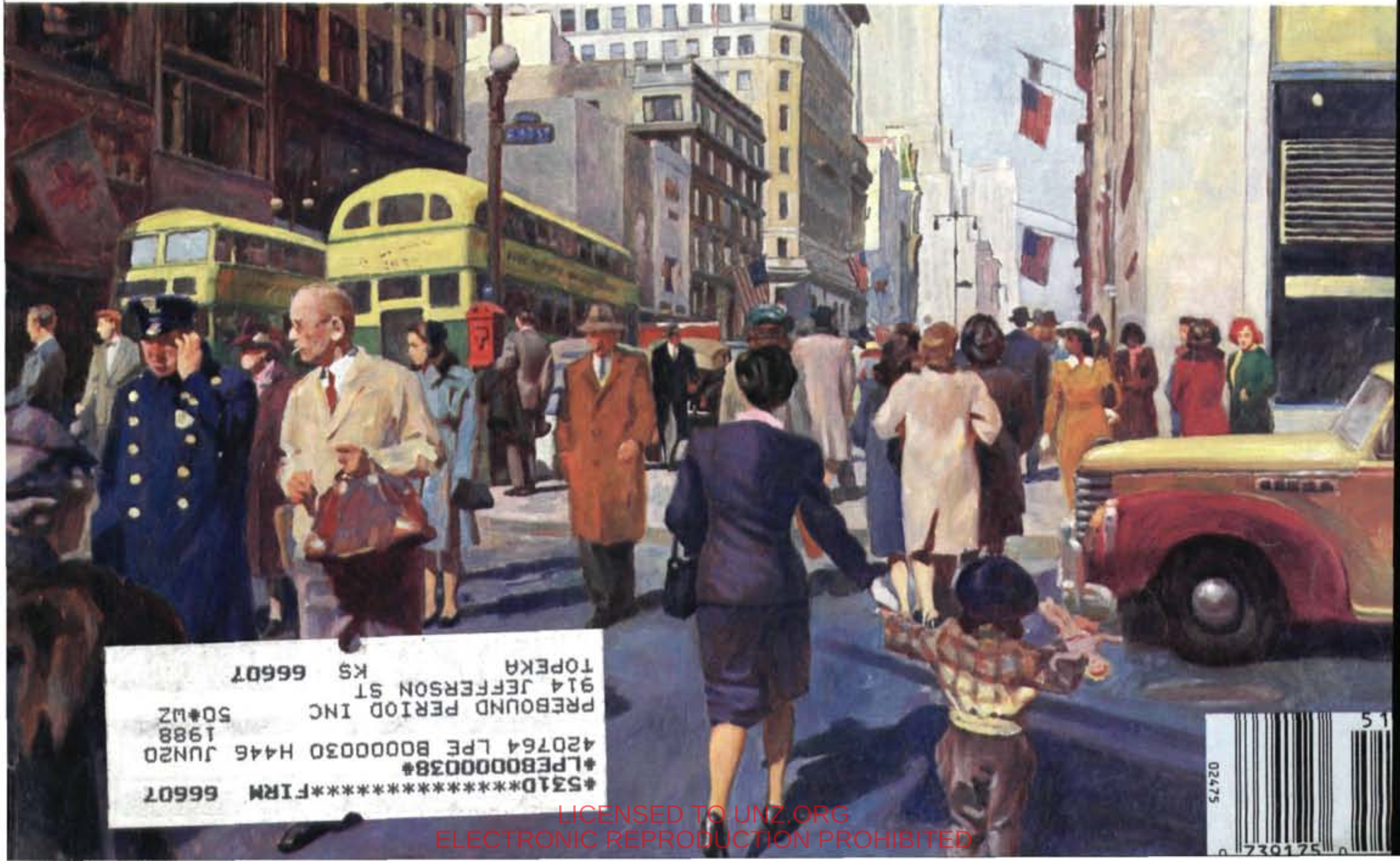

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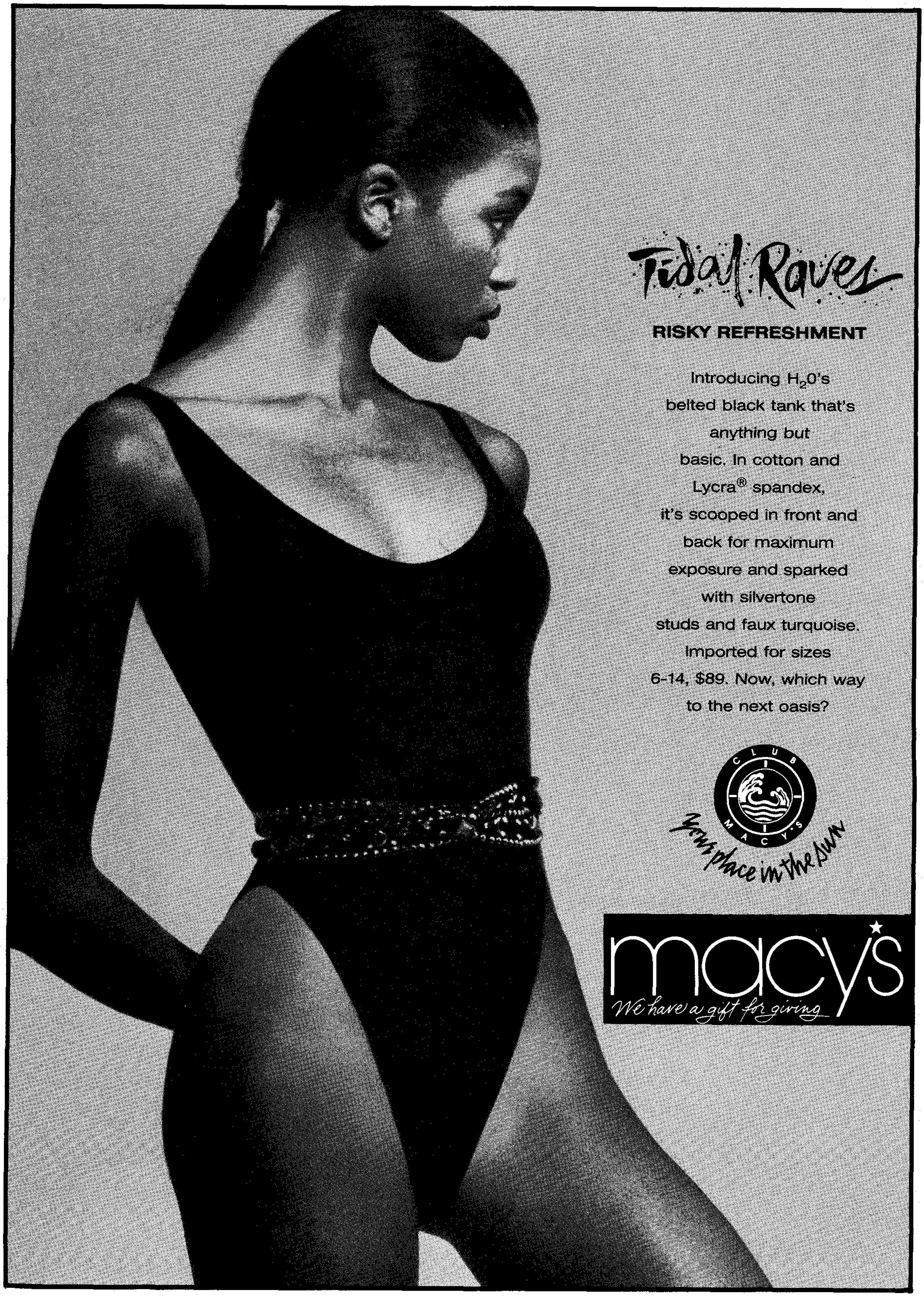

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Each year-end, *New York* takes a special look at life in the city. We've examined social climbing and the single life, the style of the city, its unseen beauty, and the new New York beginning to take over from the old guard. Most of these special issues have been celebrations. This one is, too, but with a difference: This year, we're celebrating the city we've lost.

Schrafft's and Eddie Condon's. Miss Rheingold and double-decker buses. Harlem when it sizzled and Brownsville when the last angry man had Norman Podhoretz as an eleven-year-old patient. The Automat and Loew's Paradise, where the stars came out on the ceiling as double-dating adolescents groped their way through *Creature From the Black Lagoon*. Buster was on duty outside Bendel's, Bird was at Birdland, and Salome Jens was, literally, shaking her tail as the Pony Girl in Genet's *The Balcony* at the Circle in the Square. All gone—with lots of New York sunlight, innocence, and civility that made grown men weep over "The Girls in Their Summer Dresses."

It turns out that many New Yorkers feel the way we do about lost New York. On the pages that follow, Neil Simon takes you to the Automat and Julie Baumgold shares a black-and-white soda at Schrafft's. You can hear Jimmy McPartland play Bix at Eddie Condon's (with Vic Ziegel), visit the tiglon at the Central Park Zoo with Susan Cheever and her father, sit in the Polo Grounds with Joe Klein. Gay Talese finds Moondog still stationed outside Carnegie Hall, Jonathan Schwartz dials BUtterfield 8, Jerry Della Femina casts his Miss Rheingold vote for Patty Dugan. Go to a Tammany club in Hell's Kitchen with Daniel Patrick Moynihan, to the old Palladium with José Torres; ride in Central Park with Michael Korda. And more … and more ….

Pete Hamill and Richard Babcock put together this special issue (which also includes a review of the year by our columnists and critics). It will be a treat for older folk and a revelation for the young. Happy New Year, and may New Yorkers someday feel about our times the way we feel about these days not quite beyond recall. – E.K.

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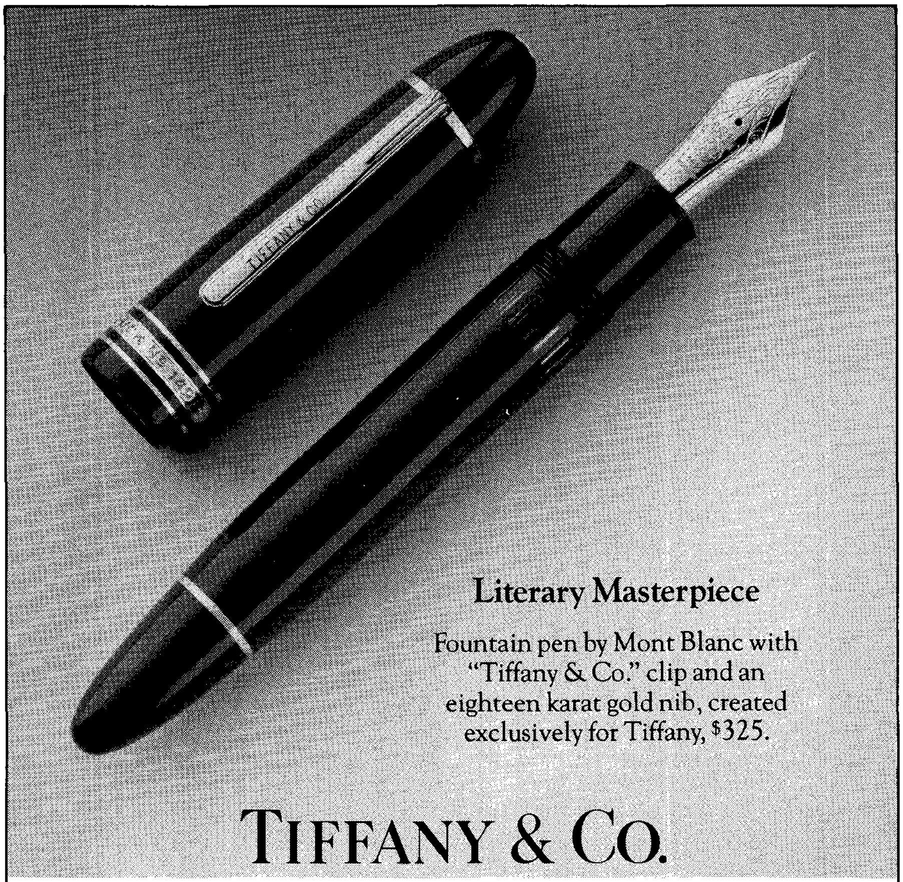

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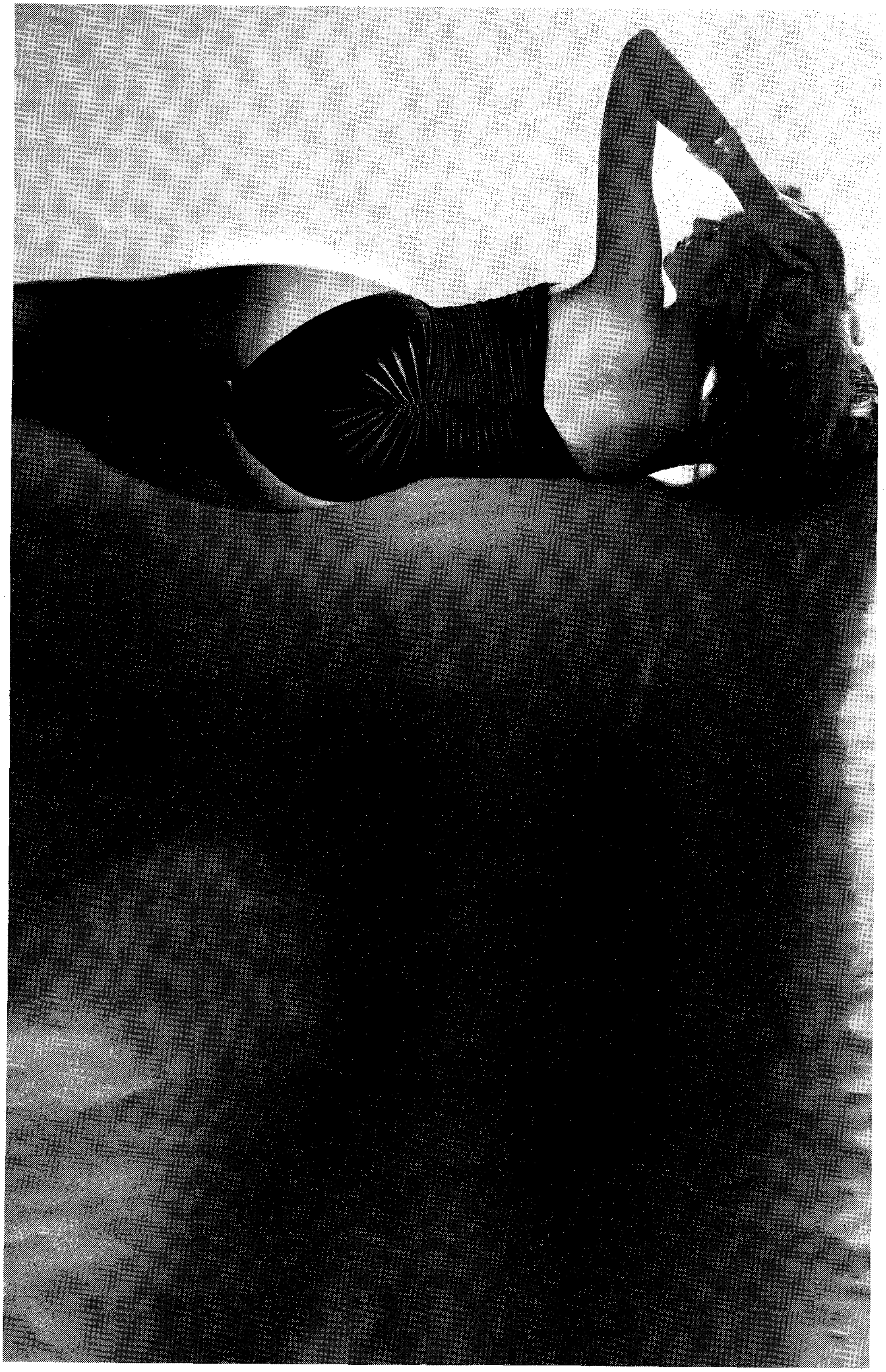

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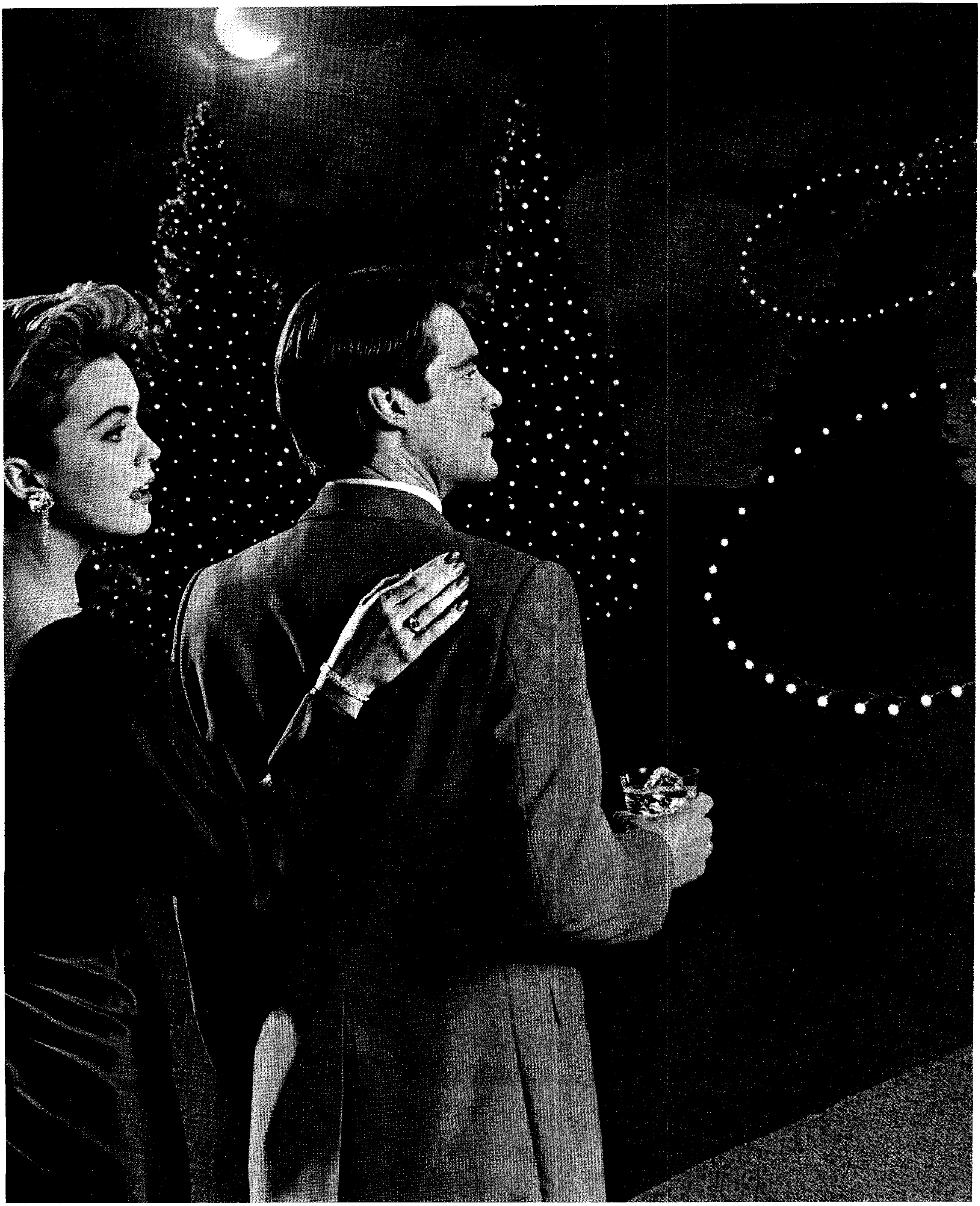

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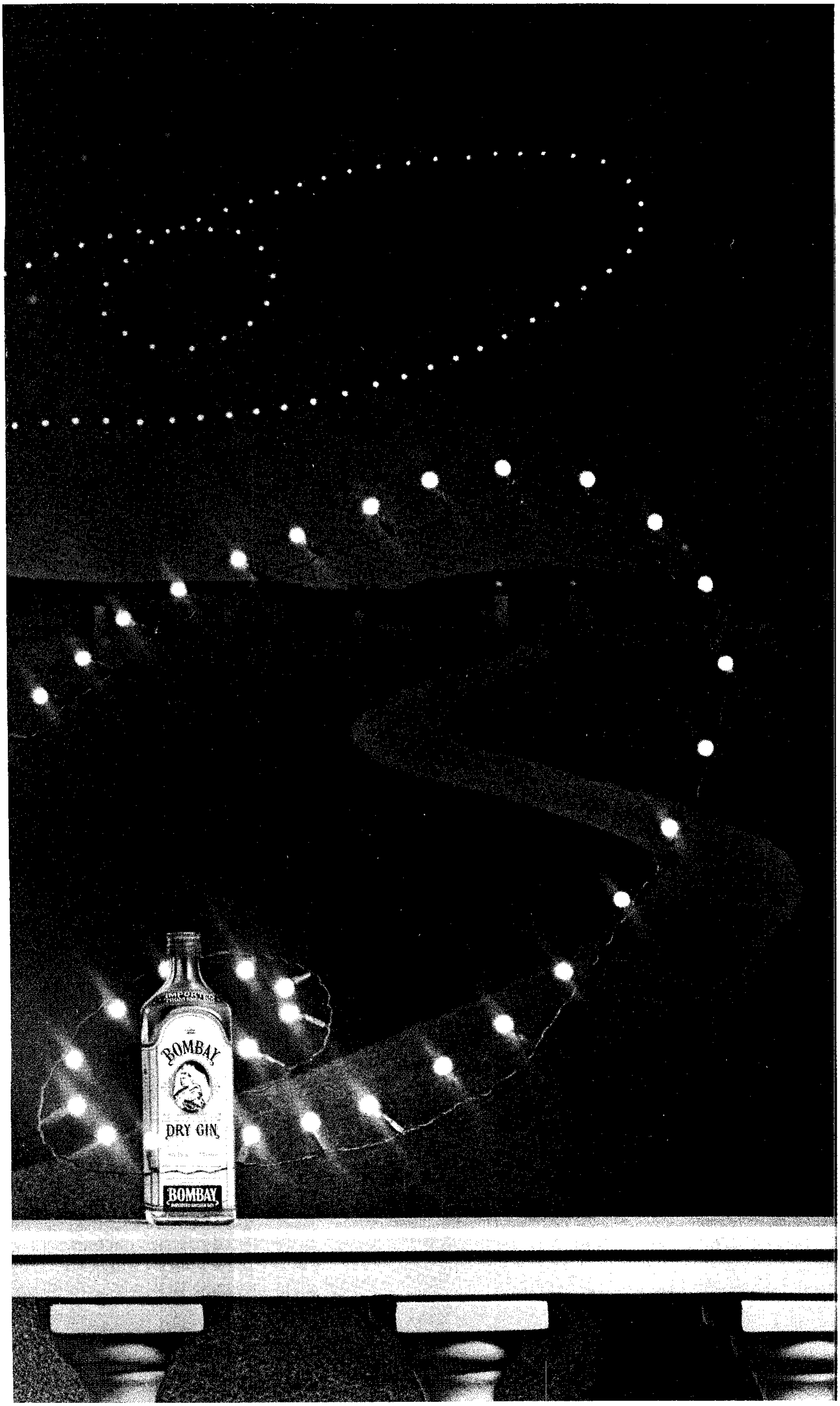
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LETTERS

Fashion Fête

I'VE JUST RETURNED FROM A ROUND OF Thanksgiving parties and can report that *tout* New York is talking about Julie Baumgold's article on Christian Lacroix ["Dancing on the Lip of the Volcano," November 30]: "How the mighty are falling." "Those fashion victims, social upstarts, and nothing-succeeds-but-excess types are drowning in their own Lacroix." "Let 'em eat bread crumbs!"

Sour grapes. So long as the cast of characters colorfully portrayed by Baumgold continues to hold AIDS benefits, *vive le cirque.*

James Hammond
Manhattan

WHAT STRUCK ME MOST ABOUT BAUMgold's article was Harry Benson's photo of Christian Lacroix with his entourage. Do all chic women look alike? Surely Hilary Geary, Blaine Trump, and Kimberly Rockefeller must use the same hairdresser, masseuse, and makeup. Or did Benson's stylist suggest they look like society clones?

Elizabeth Anne Main
Brooklyn

I CAME HOME ON WEDNESDAY AFTERnoon after two busy days helping to prepare and serve a pre-Thanksgiving dinner to over 400 needy people. I sat down to relax with my favorite magazine, only to learn about the difficulty of getting one's $10,000 pouf out from under the table at Le Cirque. May I suggest that for your Christmas issue, you do an article about the "Whirlers" settling for a $5,000 dress and contributing the remaining $5,000 either to a shelter for the homeless or to their local soup kitchen—preferably without the bribe of another expensive lunch or dinner. That one dress would pay for the nearly 15,000 meals we serve each year.

Margaret L. Baptiste
President, Lutheran social services
North Charleston, S.C.

"DANCING ON THE LIP OF THE VOLCANO" made me long to be a Whirler with a Filofax full of engagements to which I could

To our readers: This is a special double issue. New York *publishes 50 issues each year. The next issue will appear on December 28.*

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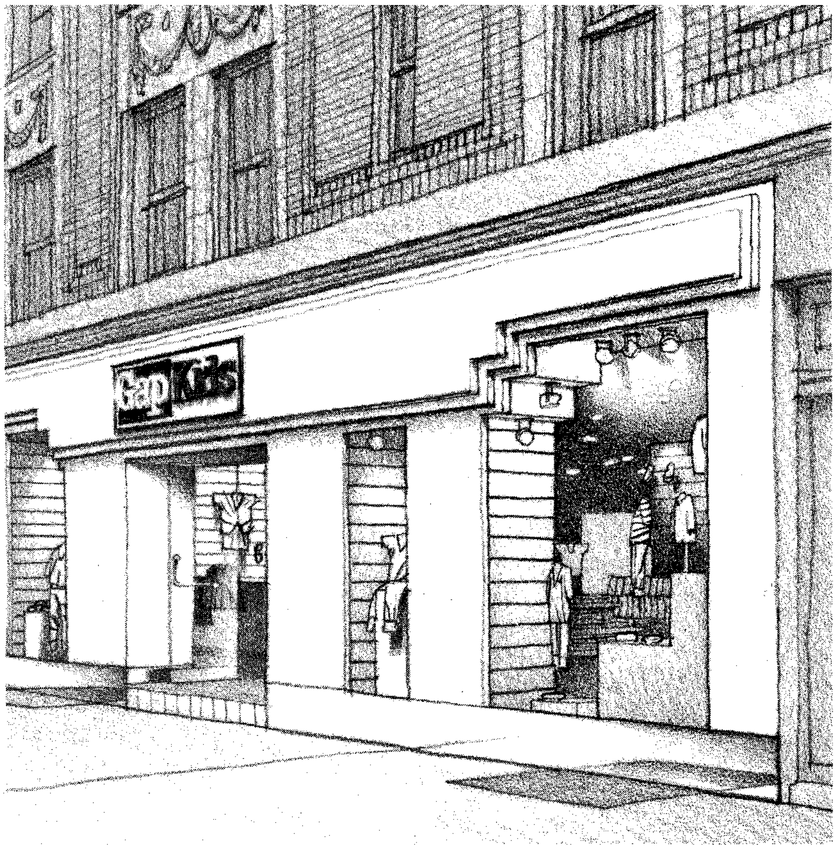
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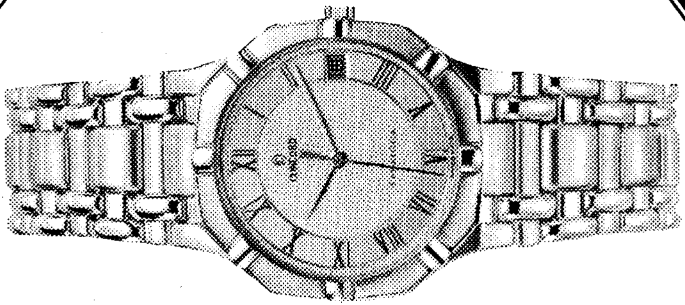

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wear Lacroix's fantastically imaginative and totally useless clothing. How I would love to buy a polka-dot pouf (that looks like a head of lettuce) with a checked toreador jacket for $8,000 and consider it a bargain. And wouldn't it be the height of daring and freedom to be able to spend so conspicuously "even now. Especially now"?

If I won at Lotto tomorrow, I am afraid my first thoughts would not be about the veterans with AIDS ["Report From the Front," by Patricia Morrisroe, November 30]. Most likely, I'd call up Bergdorf's to ask what floor the Lacroix collection is on. To actually be permitted to try on this Technicolor froufrou alongside Blaine, Ivana, and Princess Gloria would make me feel like an American in Paris.

I am going to work very hard at my secretarial job so that one day I, too, may join the ranks of the Whirlers and own a Lacroix.

Harriet M. Wilder
Brooklyn

WHY SHOULD ANYONE WHO DEVOTES himself to making $30,000 dresses warrant fourteen pages in your magazine? What has Christian Lacroix contributed to society? His values, and *New York*'s, are insulting to those of us struggling to make ends meet.

Pauline Roslyn
Manhattan

WHILE SHE WAS TOO SOFT ON NEW YORK'S hard-core Whirlers, Julie Baumgold did manage to answer a question recently posed by the *Wall Street Journal:* Who and where are the real bimbos?

If Baumgold's torpedo didn't go a long way toward sinking this ship of fools, perhaps other savvy scribes will follow her tack.

Steven F. Schwartz
Manhattan

A Public Education

WE READ WITH INTEREST YOUR "CITY Child" [November 23] issue and were dismayed to note that there was virtually no mention of the city's 1 million public-school students. A special issue that purports to be about children's lives in New York City should not have omitted such a large segment of the school-age population.

"The Admissions-Go-Round" [by Bernice Kanner], about the humiliating and anxious experience of applying to private schools, was of particular concern to us. We believe that if parents knew what a

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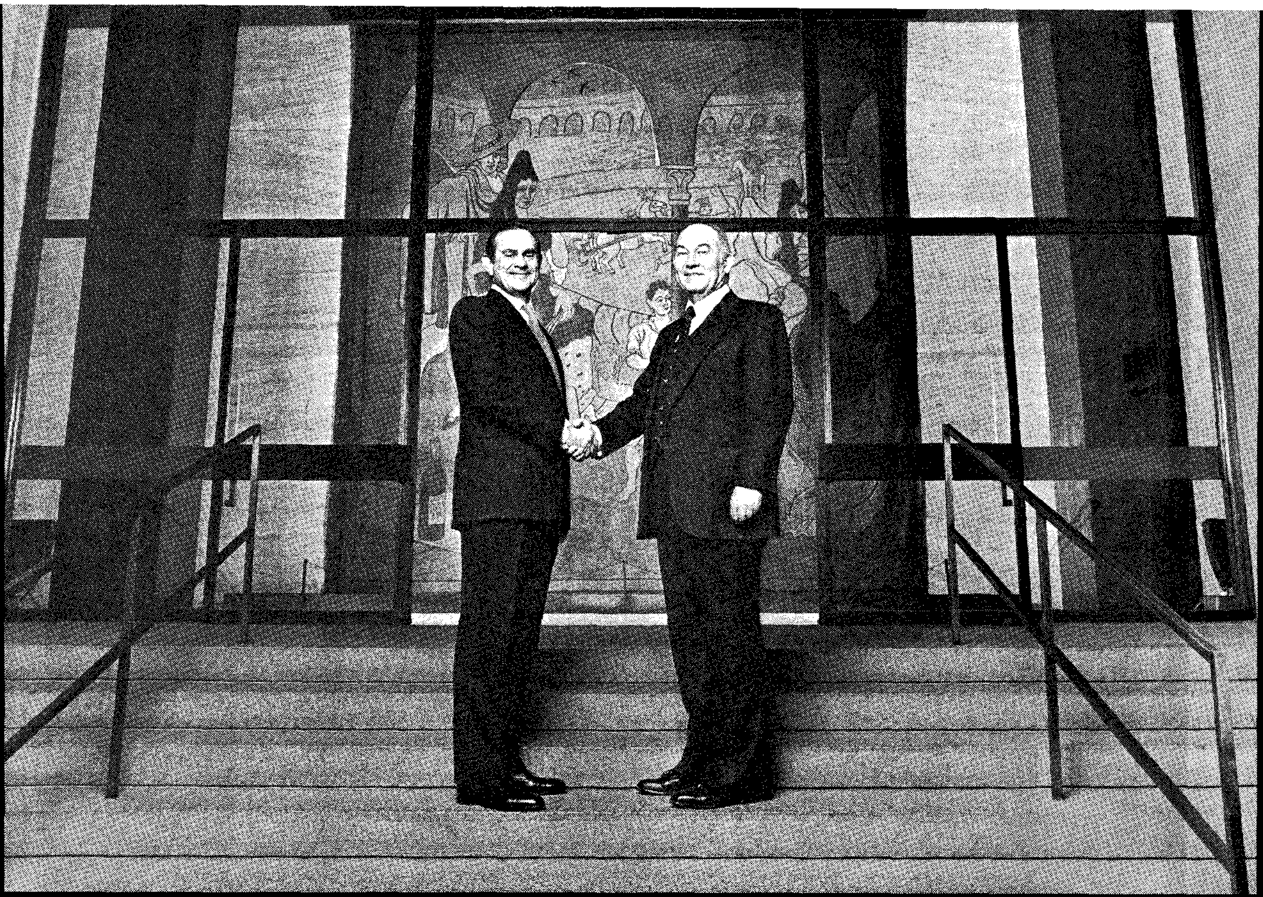

Our 14th annual love letter to New Yorkers

In our city's mercurial restaurant world, always bursting with new trends, we are particularly grateful to our many loyal customers for truly appreciating that there is only one Four Seasons.

In September we unveiled a glittering new dining experience in our refurbished Grill Room: new look, thanks to Philip Johnson and John Burgee; new menu, thanks to Chef Seppi Renggli, who evolved an entire new spectrum of tastes and flavors.

At our 7th Annual Bordeaux Dinner in April, those surprising Grand Cru Bordeaux wines of 1984 perked up many palates. Wine aficionados now avidly await our uncorking next year of the 1985's, widely expected to be of superb vintage!

Late dinners appear to be more and more popular in Manhattan. It certainly seems so here: more and more late nighters are choosing Four Seasons fare—prix fixe, a la carte or just desserts—those masterly creations of our enormously talented Chefs Renggli and Albin as well as our imaginative new pastry chef, Alain Roby.

For the Holiday season we send you our warmest greetings for joy and peace. For the New Year we wish you and yours good luck, good fortune, good health, good times!

Tom Margittai

Paul Kovi

Alex von Bidder

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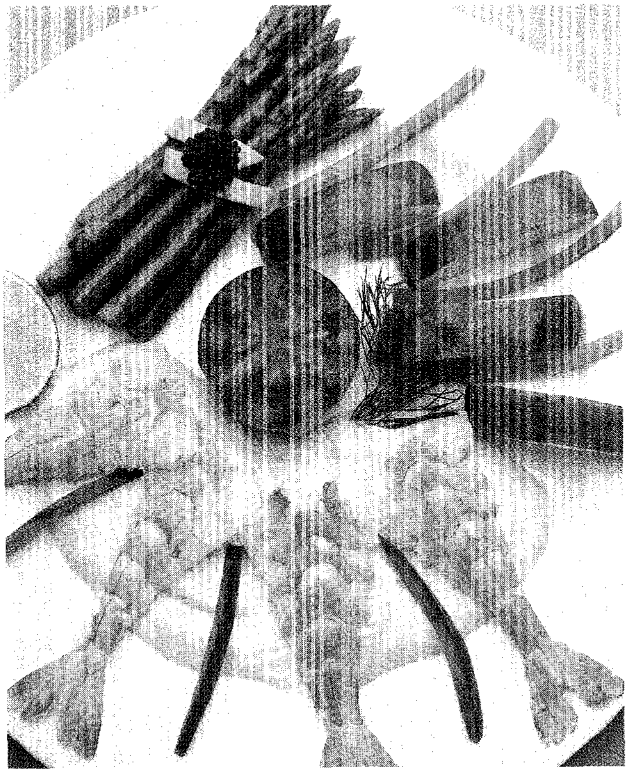

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Tanya Kaufman
Principal
Christine Halem
PTA president
P.S. 183
Manhattan

IN "ALL IN GOOD TIME," KATHARINE DAvis Fishman writes that "parents' own school experiences invariably come up when they discuss repeating." Parents not only overlap their own school experiences with their child's; they often view their child's school life as if it were their own.

I have conducted workshops to help parents separate their own memories from their child's experience. This process has also helped parents deal more effectively with the school.

Gail Gumora
Director, the Stepping Stone
Manhattan

A STORY WRITTEN BY MY SON, PHILIP Sklaw, appeared in the November 23 issue ["Fast Track: Careers"]. However, Philip attends P.S. 205Q in Queens, not the Bronx.

Linda Sklaw
Hollis, N.Y.

New York IS RIGHT. KIDS IN THE CITY really don't have time for anything but work, work, work. But aren't we more highly educated, more sophisticated, more cultured, and more streetwise at a younger age than other kids? We are like diamonds that must be polished over and over for that perfect look. I think we are the best.

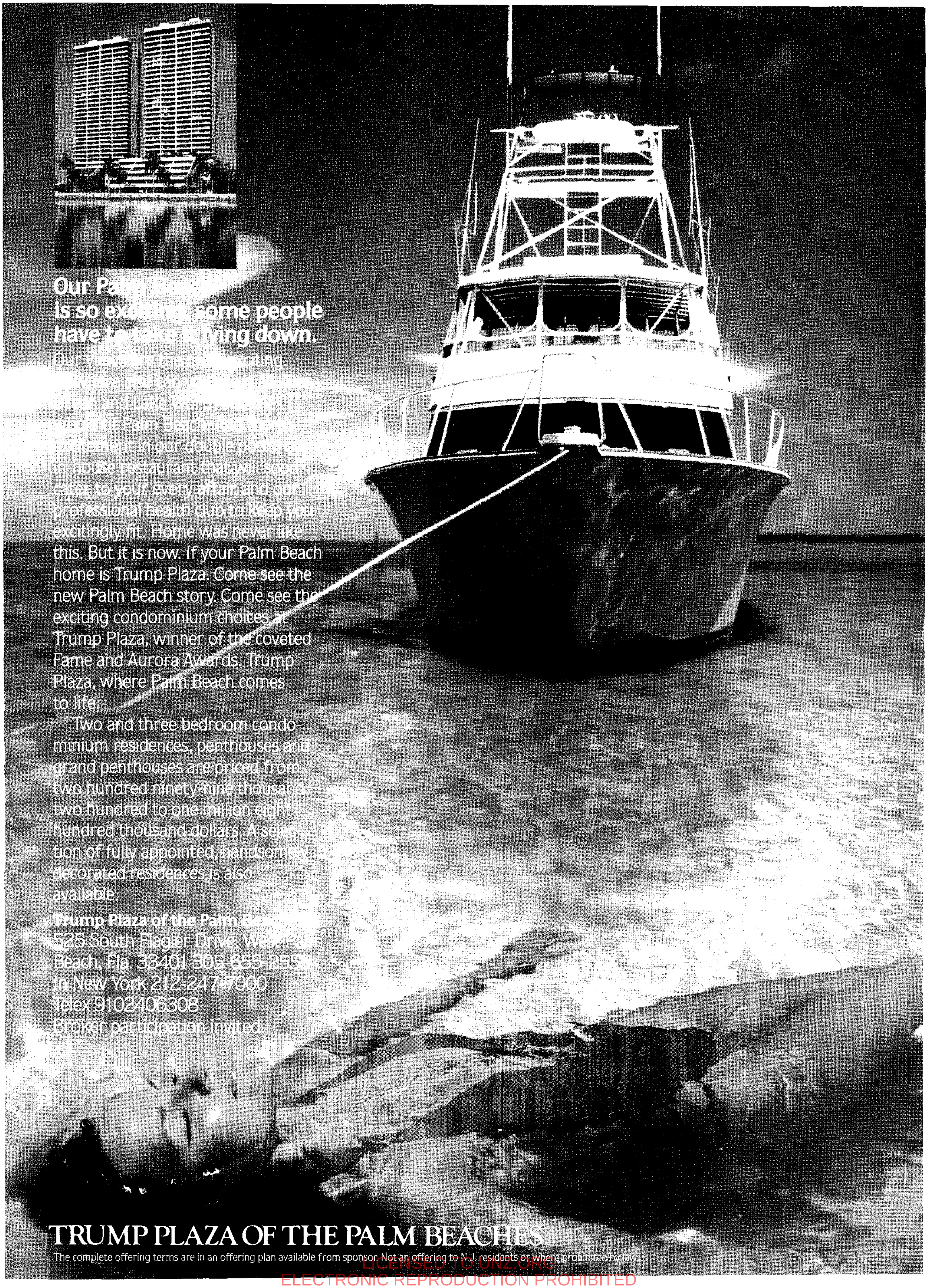
Tzivia Bohm
Age ten
Manhattan

High Hopes

I AM WRITING IN RESPONSE TO YOUR article about my family ["Against All Odds," by Barbara Campbell, November 16]. While I feel the piece may help my ex-wife and children to get out of the welfare hotel, I also feel that a great injustice has been done by not telling the whole story.

I am not trying to blame my mistakes on anyone else. However, to speak only to the mother about the father and his influence on their children is far from being conclusive. I could point out the negative things Patricia has contributed to the demise of our family, but I won't, for that would not help either my children or me.

I am an honorably discharged veteran;



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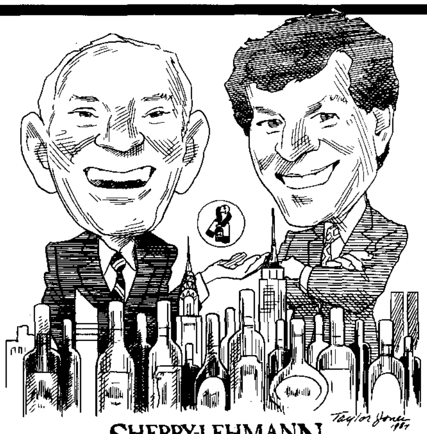

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*The N.Y. Times on November 4, 1984.
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C F FROST

during the eighteen years I spent with the children, I did manage to instill certain ideals. I blame no one but myself for allowing life's pressures to get to me. At times, I found it very hard to cope without the support I thought I would get from my family. I must say that Patricia was a good mother to the children, but as the years passed, my relationship with her deteriorated. I found myself going in and out of drug therapy and always struggling to get my life together. I spent some time in a therapeutic environment after Patricia and I broke up, and this has helped me to straighten out my life. I have encouraged Patricia to seek professional help, but she refuses.

I feel that the Department of Social Services has a lot to do with destroying any chance my family has of establishing its independence. As long as people can make money at the expense of the poor and ignorant, there will always be families like mine in welfare hotels. It is only by the grace of God that my children are gifted. The only thing I can hope for now is that one day my children will open their eyes and see the truth [about their father].

James Toppin
Queens

Barbara Campbell replies: Although my article was primarily about James Toppin's children, I would have liked to add his viewpoint. However, his children and their mother were steadfast in their refusal to help me locate him.

I WANT TO COMMEND *New York* FOR THE inspiring story "Against All Odds." What a strong family! The article helped shatter the belief that families living under such conditions could have no hopes for the future.

P. Herndon
Brooklyn

I WAS DEEPLY MOVED BY THE ARTICLE about the Jackson family. Over the past few years, I have taught several classes of "street kids" and understand the obstacles that the Jackson children face. Yet they will go far.

Mary I. Alpern
East Syracuse, N.Y.

Market Watch

EDWIN DIAMOND'S RECENT PIECE ON journalistic coverage of the stock-market crash was highly puzzling ["Media: Crash Reporting," November 9]. Diamond writes that several news organizations "had the good sense to spot the coming market crisis" as early as September, but failed to point out that *U.S. News & World Report* warned readers about looming trouble in an August cover story.

Diamond also implied that in our October 26 issue, we continued to paint a bright picture of the economy despite the dramatic drop in the market on the Friday before the crash. Our article said that while a technical rebound might occur, it would be hard to recover from the October 16 decline, and that consumer confidence was already in a tailspin. The article was tough on the Reagan administration and critical of the budget and trade deficits. By no means did the story leave the impression that all was well in the financial markets.

Diamond suggested that *U.S. News* did not see the crash coming and then, when it hit, did not understand the severity of the situation.

Kathryn Bushkin
Director of editorial administration
U.S. News & World Report
Washington, D.C.

Edwin Diamond replies: Kathryn Bushkin makes three points that require rebuttal. First, I did not include *U.S. News* on my short list of news organizations that "had the good sense to spot the coming market crisis" because I was writing about the weeks *just before* October 19. This was not intended to downgrade *U.S. News*'s coverage in its August 24 issue. Second, nowhere did I "imply" that *U.S. News* continued to paint a bright economic picture. Rather, I stated directly that tighter deadlines—the fact that *U.S. News* goes to the printers earlier than its rivals—worked against it in the days right before October 19. Finally, I did not "suggest" the negative things about its coverage that Bushkin claims I did, as a rereading of my piece will confirm.

Senate-Speak

JOE KLEIN'S ANALYSIS OF "OVERDUE Bill" Bradley ["The National Interest," November 23] is all well and good, but has anyone who has written about Bradley actually heard him speak? We're talking deadly dull here. He is a very wooden speaker, of the same caliber as Walter "Norwegian Wood" Mondale. He has no sense of humor and no spontaneity, unlike that other noncandidate, Mario Cuomo. Why, Bradley almost makes former New Jersey governor Brendan Byrne appear charismatic.

Without his basketball background, would Bradley still be a potential presidential candidate?

Halton Adler Mann
Manhattan

BILL BRADLEY ELECTED PRESIDENT? I'M not sure he can win enough votes for another seat in the Senate! In his paean to him, Joe Klein neatly ignored the fact that Bradley voted to aid the *contras*—representing a state where about 75 percent of the people are against doing so.

I, for one, wouldn't vote for him if he were running for local dogcatcher. I have more sympathy for the dogs.

Lyle Stuart
Secaucus, N.J.

Rash Act

HERE IS A MEDICAL ALERT FOR READERS of "Island Travel" [by Linda Wolfe and Jennifer Cecil, November 9]. As romantic as it may sound to "stick a hibiscus flower behind your ear and wear it to dinner," you'd better not!

Last year, on St. Eustatius, I picked a glorious hibiscus and tucked it in the neck of my dress on the way to dinner. Minutes later, I felt a burning and itching sensation from my neck to my waist. I dashed to the ladies' room and discovered a rash of angry red blotches all over my body. I rushed back to my motel room, where the proprietor told me never to pick hibiscus after sunset. Fire ants remain in the flower when it closes, and if you pick one, the ants crawl out. He then gave me a medicated talcum powder to apply after I showered.

I have since vowed never to pick a hibiscus—either before or after sunset.

Gloria Hayes Kremer
Rydal, Pa.

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NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

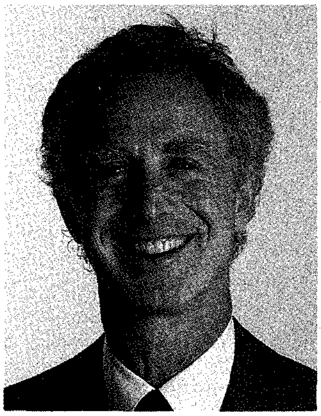
LEVITT'S LEAD...*NATION* ROW...CBS HOSPITALITY...THE LEONE COLLECTION

LATIN INITIATIVE BY AMEX CHIEF

American Stock Exchange chairman Arthur Levitt Jr. is helping to head up a private commission to develop a Marshall Plan for Central America. The group, which includes 30 academics, politicians, and economists, among them former Organization of American States ambassador Sol Linowitz and former Costa Rican president Daniel Oduber, is meeting with Central Americans this week in San José, Costa Rica.

The International Commission on Central American Recovery and Development, as the group calls itself, is largely funded by the Carnegie Corporation. It hopes to issue policy recommendations in December 1988.

"Military aid doesn't seem to be the answer to the problems of Central America," says William Ascher, a commission spokesman. "We are assuming that political and military stability can't come about without greater economic prosperity."



ARTHUR LEVITT JR.

WYLIE'S BOOK: FACT OR FICTION?

Editors at Random House are furious because, they say, literary agent Andrew Wylie sold them a book for their new nonfiction "Departures" series that was actually a work of fiction.

A Random House source says Wylie told editors that *L.A. Without a Map*, by English journalist Richard Rayner, was the story of an Englishman's experiences in Los Angeles. After the manuscript had already been edited and sent to the legal department, editors discovered that the story was fabricated, and dropped the book.

"The 'Departures' books are real-life adventures," says a source. "This book was about the several months that the author spent in L.A.—attending wild parties with people like Jack Nicholson and working odd jobs as a pool cleaner and as a robot in a wax museum. In reality, the author just visited Los Angeles and made up the rest. Wylie signed a nonfiction contract with Random House for a book of fiction." Wylie did not return calls for comment.

CBS SERVES UP D.C. *GLASNOST*

It looks as if Dan Rather has brought the spirit of *glasnost* to the network. Two months ago, CBS News agreed to help the official Soviet television agency, Gosteleradio, cover the summit. CBS agreed to rent facilities at the *Evening News* and *Nightwatch* studio and allow the Soviets to set up their own broadcasting studio in the network's garage, at 2020 M Street in Washington, D.C.

Could the deal, which was negotiated while all three networks were vying for the exclusive interview with Mikhail Gorbachev, have been a way to improve CBS's chances?

"Not at all," says Donna Dees, a *CBS Evening News* spokeswoman, who calls the Gosteleradio invasion a case of reciprocal hospitality. "When Dan Rather was doing *Seven Days in May* in the Soviet Union, the Gosteleradio reporters and technicians were very helpful. When they asked us to facilitate their coverage of the summit, we just wanted to return the favor."

SOVIET NEWSMEN

IDENTITY CRISIS AT *THE NATION*

Staffers at *The Nation* are accusing publisher Arthur Carter of censorship because he demanded that a classified ad for an animal-genitalia poster be changed.

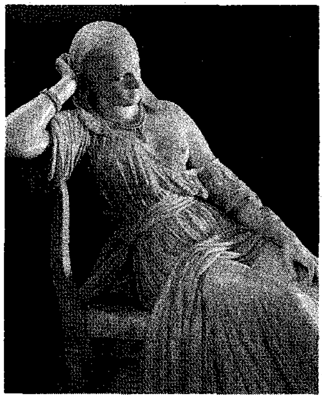
When Carter saw the ad for the poster, which "depicts animal penises (man to whale)," he insisted that the five-line classified be changed or pulled from the magazine. After a flurry of meetings, 35 staff members sent Carter a letter asking him to explain how the ad, which had already appeared in *Harper's* and *Mother Jones*, was at odds with the "political and cultural identity of the magazine."

"Carter met with us and said the ad was offensive, so we changed the wording to 'male reproductive organs,'" says a source. "He killed another ad for similar reasons. *The Nation* has a tradition of independence, and we're worried that Carter's meddling will compromise that." But Carter, who also publishes the New York *Observer*, says, "A publisher has to set the guidelines of good taste. If there was an article in bad taste, I wouldn't hesitate to bring it up with the editor."

NOW, THE ART OF MAMMA LEONE'S

Madison Avenue art dealer Daniel B. Grossman, whose gallery sells such masters as Monet and Pissarro, has bought 44 paintings and sculptures from the owners of Mamma Leone's restaurant.

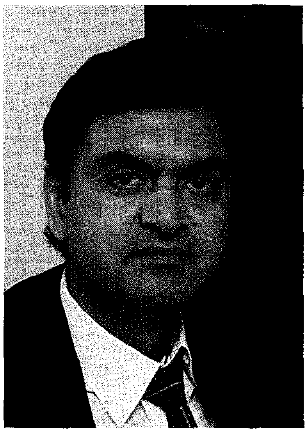
The art, which decorat-



STORY'S *CLEOPATRA*

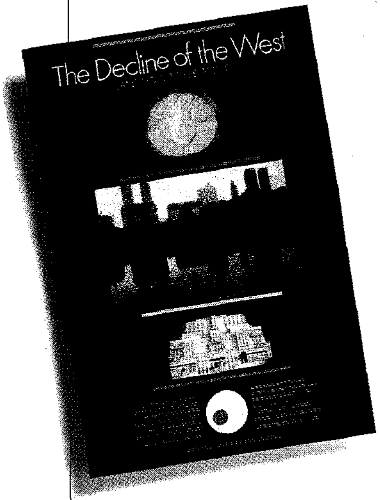
Photographs: top, Maria Robledo; center, Frank Fournier/Contact Press Images; bottom, Pollitzer, Strong and Meyer.

RAVI REDUX...SERIES BUSINESS...MCPAPER HITS THE DECK...HISTORIC SOCIETY



RAVI BATRA

QE2


The Decline of the West

LANDMARK WEST! POSTER

ed the restaurant until it closed last October, includes twelve late-nineteenth-century neoclassic works. Among them is a William Wetmore Story marble, *Cleopatra,* similar to the one at the Metropolitan Museum.

Grossman, who will first restore and then exhibit the works at the New York Academy of Art, plans to sell the collection for over $4-million.

"The market for neoclassic sculpture was growing, so I made a bid," says Grossman. "Amid the kitschy tapestries on the walls splashed with marinara sauce, we found some important artworks. Eventually, we hope they will end up on display at museums around the country."

CRASH SEER DOING A SEQUEL

Simon & Schuster is rushing out a new book by Ravi Batra, author of *The Great Depression of 1990.* Batra was given five months to write *Financial Survival: How to Cure the Economy,* which S&S hopes to publish in September 1988. His first book predicted a stock-market crash and has been a best-seller for 23 weeks.

Batra, a professor of international economics at Southern Methodist University, in Dallas, is on sabbatical to meet a January 31 deadline. *Financial Survival* will deal with such practical matters as which investments are the safest and which jobs are likely to survive.

"Because *The Great Depression* came out right before the market collapse, my timing looked very good," says Batra. "This time, I will give advice rather than make predictions. The editors figure I don't have to prove anything anymore."

HILL STREET NEWS: ALL IN THE FAMILY

Former *Hill Street Blues* executive producer David Milch is developing an NBC pilot about an unmarried construction contractor who becomes a foster parent to five battered and sexually abused children. The show will star Michael Warren, *Hill Street*'s Officer Bobby Hill. Milch, who also produces *Beverly Hills Buntz* and is working on a Washington series called *Power House,* will write the new show with Jack Romano, *Hill Street*'s executive story editor.

"We're going to be using the Tough Love approach to child-rearing in the new show," says Milch. "The network has given us every indication that it wants to present more serious social issues, so we're planning to write the script with the same stark realism of *Hill Street Blues.*"

RESTAURANT NEWS FROM ALL OVER

Jonathan Eismann, formerly a chef at Batons and Fandango, is opening a new restaurant, Mondial, on 49th Street at First Avenue. "I'll do New American food *without* Oriental accents. We'll serve a lot of game dishes and roasts cooked in a rustic New England style." . . . Pam Willoughby, a chef at Jams, will be the chef at Trixies, a new restaurant and cabaret opening this week on 47th Street near Eighth Avenue. The restaurant will serve such dishes as catfish with sun-dried-tomato salsa and fettuccine with crawfish.

USA TODAY SETTING SAIL ON THE *QE2*

Passengers sailing on the *QE2* may soon get their own special edition of *USA Today.* The paper's founder, Allen Neuharth, who begins a 30-country tour early next year to promote *USAT*'s international edition, hopes to transmit a four-page daily edition via satellite to laser printers aboard the *QE2.*

"We're testing the technology to make sure we get a good print quality," says Nancy Woodhull, president of Gannett New Media, which is developing the paper. A test printing is scheduled for December 26.

Woodhull also confirmed that Gannett officials are considering printing versions of *USA Today* aboard oil rigs, where workers are often stationed for two weeks. "People aboard ships and rigs are obvious target readers," she said. "They're a captive audience."

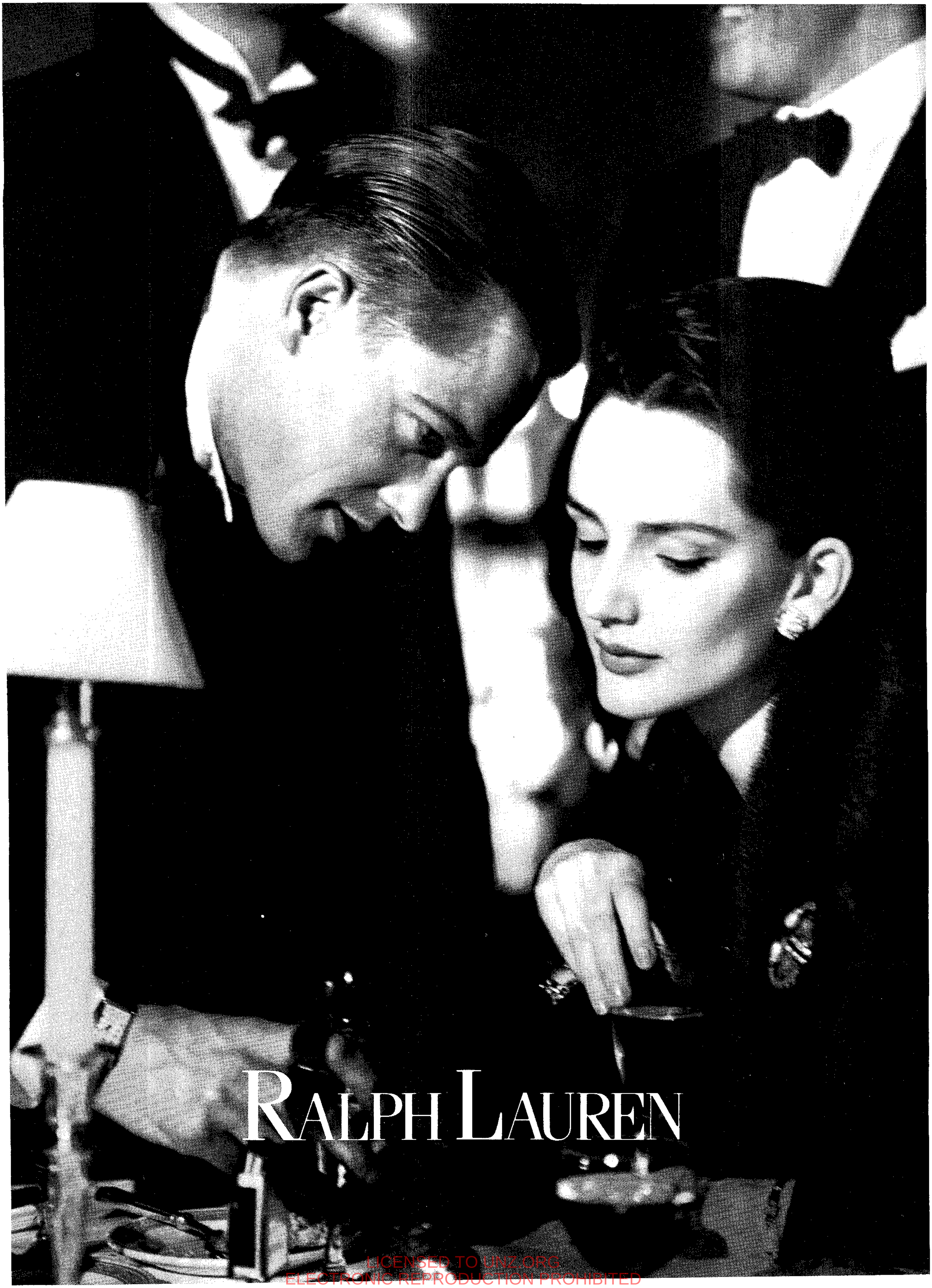
STARS ASKING FOR LANDMARK STATUS

Actor Tony Randall and graphic designer Milton Glaser have sent letters to celebrities asking them to support Landmark West! in its effort to create an Upper West Side historic district. So far, screenwriter Andrew Bergman, dancer Gwen Verdon, and George Lang, who owns the Café des Artistes, have agreed to help.

The proposed Central Park West Historic District would give landmark protection to hundreds of designated buildings between 62nd and 96th Streets.

"Even developers are supporting the proposal," says spokeswoman Arlene Simon. "Daniel Brodsky, who is doing the Manhattan West project next to Television City, and Robert Quinlan, who tried to build over the New-York Historical Society, are behind us."

Photographs: top, Phil Huber/Black Star; center, Robert McElroy/Woodfin Camp; bottom, Tony Cenicola.


RALPH LAUREN

The NATIONAL INTEREST

Winners and Sinners

BY JOE KLEIN

THIS WAS AN OLD-TESTAMENT sort of year, rich in omens and disasters. It was a year for metaphors—and retribution.

The most pungent metaphor was the garbage barge, which the town of Islip sent blithely off to sea in early spring. The barge spent the summer wandering from port to port, then back to us on the filthy New York tide—a reminder of all those other problems we had chosen to ignore, dismiss, or postpone in the high-living eighties. The garbage had finally come home to reek.

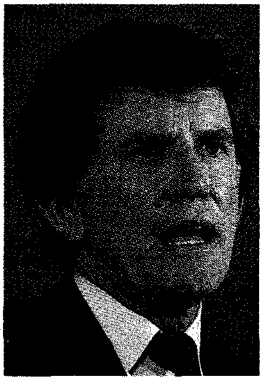
The retribution—at times so apt as to seem divinely inspired—was visited on those who had spent the decade in the fast lane, the purveyors of false pride, false humility, and paper prosperity. Jim and Tammy Faye Bakker, who so neatly symbolized the fatuous hypocrisy of the electronically righteous, were perfect victims for a vengeful Lord. Gary Hart and Joe Biden, who so neatly symbolized the emptiness of our political life, were stalked by the media, stripped of their candidacies, and left naked in the town square. The stock market, symbolic barometer of our economic health, crashed. The mayor of New York, always sensitive to the *Zeitgeist*, suffered a small stroke and hinted that the event was a message from Above: The Lord prescribed a diet and less rancor. The mayor, whose personal discipline seems to mirror ours as a society, managed to follow that regime for a couple of weeks.

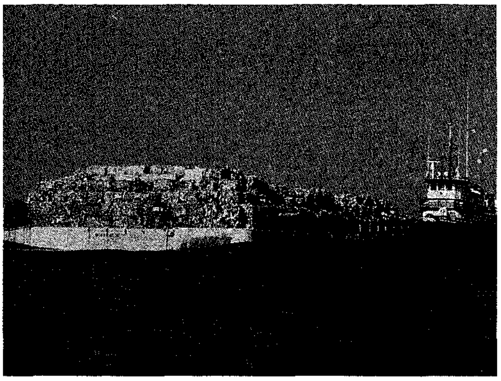
If the losers were so very painfully obvious, were there winners? Yes, but they were harder to find: It isn't very *rousing* to cite the forces of moderation around the world, but they had a big year—holding fast in the Persian Gulf and Central America, on Capitol Hill, and at the summit. Some of the other winners and losers:

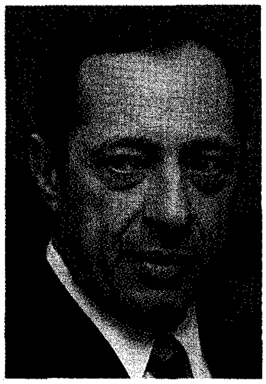
☐ *Institutional Winners of the Year:* The media. This has been true at least since Walter Cronkite changed his mind (and the country's) about Vietnam—but it was never so baldly apparent as this year. The fates of such disparate types as Hart and Biden, judicial nominees Bork and Ginsburg, Oliver North, and Ronald Reagan (who lived by the tube and now, slowly, dies by it) were profoundly affected by decisions that editors and reporters made. The media, mindlessly, served as a combination of Boss Tweed, Torquemada, and Don Corleone—choosing favorites, scourging sinners, and decapitating dark horses and front-runners alike.

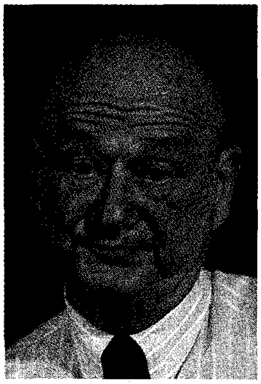
☐ *Institutional Loser of the Year:* The right. Can you name a single battle that conservatives won? They lost on Bork, they lost on the *contras,* they lost on Jim and Tammy, they lost their school-textbook victories on appeal, they lost—boy, did they lose—on arms control and the Soviets. And prospects are not too bright, either: Their hottest new leader, Pat Robertson, will only exacerbate the right's isolation in the coming presidential campaign, taking Jack Kemp—who might have challenged Bush or Dole from the flank—out of the race early.

☐ *Liberal of the Year:* Ronald Reagan. Who else? This is a president who has negotiated a ground-breaking arms-control treaty with the Russians (with the promise of more to come). His secretary of defense recently proposed deeper cuts in military spending than even Senator Paul Simon dared imagine. The president also refused to balance the budget by cutting Social Security, stood aside (sort of) for the Arias


GARY HART.


HOME TO REEK.


MARIO CUOMO.


ED KOCH.

Photographs: left to right, Steve Liss/Gamma-Liaison; Jeffrey Cardenas/Sygma; John Chiasson/Gamma-Liaison; Robert McElroy/Woodfin Camp.

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peace plan in Central America, and nominated to the Supreme Court a bearded, pot-smoking Jew from Harvard whose wife had performed abortions. So roll over, Ed Asner—and welcome back, Gipper, to the Roosevelt coalition.

☐ *Ecce Cuomo:* There was some talk this year that the governor might be interested in running for president, but nothing much came of it.

☐ *Where Are They Now?:* Ed Koch. Remember what a great city this used to be when he was mayor? Unfortunately, Koch has gone on to other things—like international diplomacy—and there's no one around to tend to the disastrous school system; high-rise development; turf battles among the fire fighters, police, and transit police; gridlock; and the lack of affordable housing. Perhaps if the current guy (whoever he is) continues to do such a lackluster job, we can persuade Koch (wherever he is) to come back and run for mayor again.

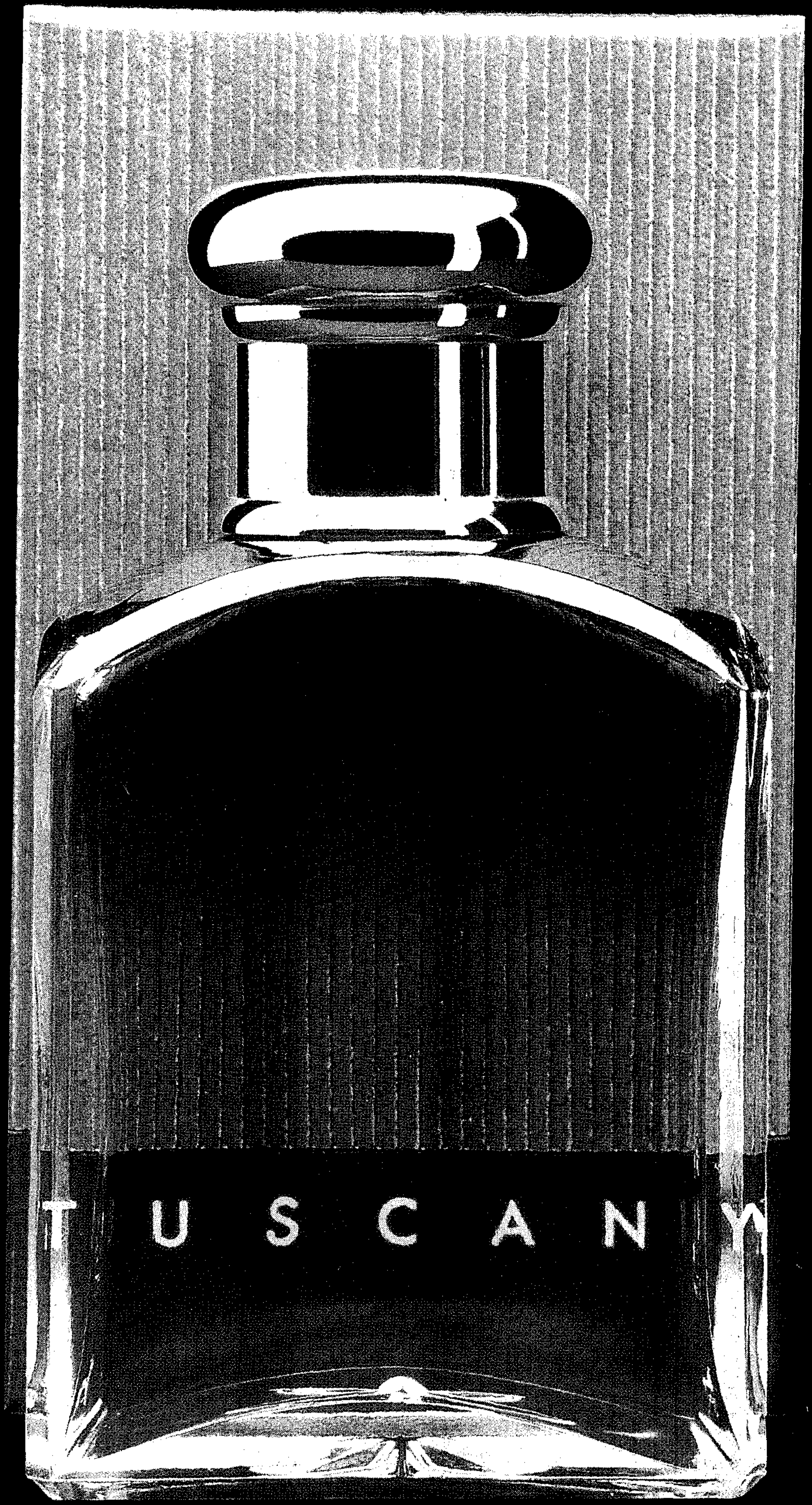
☐ *The Jacoby & Meyers Award for Creative Use of the Media to Drum Up Legal Business:* To Alton Maddox and C. Vernon Mason, who didn't exactly have racial harmony in mind during their intemperate performance representing the black victims in the Howard Beach case—and, even worse, when Maddox implied that slashed model Marla Hanson was a racist for identifying his black client as her razor-wielding attacker.

☐ *The Yin and Yang Award:* To Senators Daniel Patrick Moynihan and Alfonse D'Amato, neither of whom voted the way he *really* would have liked to on the Bork nomination. Moynihan knows and likes Bork, but had to vote against him because of his Democratic constituency. D'Amato was tempted to vote nay (a nice, meaningless vote that he could have used to impress liberals) and would have preferred not to vote at all, but finally remembered his roots and went for the judge.

☐ *Headhunter of the Year:* Bess Myerson, who managed to find a job for the previously unemployable daughter of her good friend Justice Hortense Gabel—who proceeded to lower the alimony payments of Myerson's boyfriend, Carl "Andy" Capasso.

☐ *Cruelest Twist of Fate:* After convincing much of the country that he was the hero he always imagined himself to be, Lieutenant Colonel Oliver North quickly faded into obscurity. He will be pardoned in the coming year. He may also address the Republican Convention, write a book, be re-forgotten, and

FROM THE LAND WHERE MAN WAS BORN



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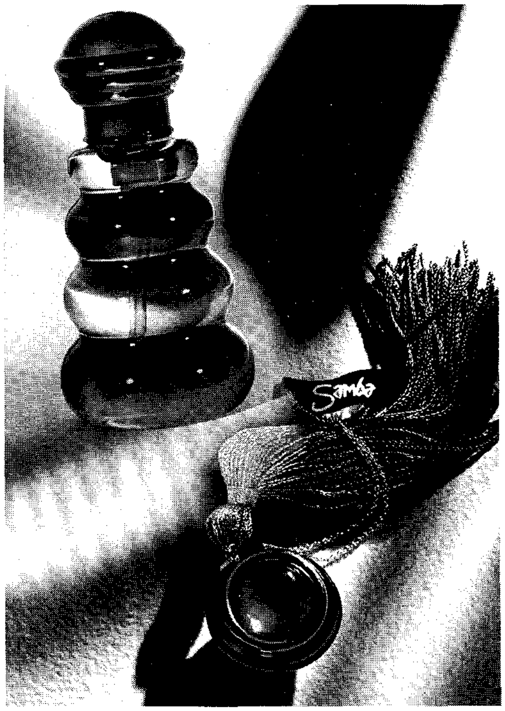

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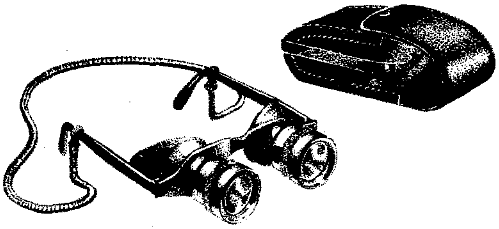

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Winners and Sinners

have a great future as a "Where are they now?" item.

☐ *The Manchurian Candidate:* Pat Robertson suggested during a Republican debate that Gorbachev's momentary indecisiveness about attending the summit was "a form of psychological warfare against our president."

☐ *God Is in the Details:* During that same debate, Robertson described the Strategic Defense Initiative (SDI) as an "inexpensive and reliable way" to provide for our defense against Soviet aggression. A more realistic assessment: 1987 was the year that Star Wars died, at least for the foreseeable future. Funding was trimmed to the point where calls for "immediate deployment"—issued by Jack Kemp and Pete du Pont, among others—will probably be premature a decade from now.

☐ *Budget Compromise of the Year:* The economic summiteers proposed to save $29 million in federal cheese subsidies over three years by labeling artificial-cheese pizzas as such, thereby encouraging consumers to buy pizza with real cheese. This was one of the "tough decisions" our lawmakers made to calm the jittery securities markets in the wake of Black Monday.

☐ *Newcomers of the Year:* Michael Dukakis and Albert Gore Jr. Dukakis is too predictable and Gore is too young, but Dukakis is also persistent and Gore has a first-class mind. This is just a guess, but I suspect they'll be slugging it out for the Democratic nomination in the late primaries.

☐ *Old-Timers of the Year:* George Bush and Bob Dole. Neither has been very impressive in the campaign so far. Dole seems to be without a message. Bush said he lost the Iowa straw poll because too many of his supporters were attending coming-out parties. Bad move: There are no debutantes in Iowa. Still, Bush and Dole—who will slug it out for the GOP nomination—seem palpably more adult and experienced, if not quite more reliable, than their Democratic rivals.

☐ *The Other Metaphor of the Year:* Little Jessica McClure, rescued after 58 and a half hours in an abandoned well. And Midland, Texas, a community in a hole, found that it could feel good about itself again through hard work and sacrifice for a common goal. Given the hole the economy's in, the trade and budget deficits, the hard economic times that seem sure to come, this might not be a bad lesson to relearn at the tail end of the Greedy Eighties. ▬

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Winners and Sinners

THE BOTTOM LINE

BY JOHN CRUDELE

INVESTOR HEAVEN. INVESTOR hell. The first is a place where anything you buy soars in value—and not just over a period of months but sometimes in days or just hours. The other is a bedeviling land where shareholders, homeowners, butchers, bakers, and deal-makers beg the demons for a break.

This was a year in which Wall Street went straight from heaven to hell with no stops in between. Stock prices broke records for almost nine months, and nobody really knew why—although the reasons cited were the falling dollar, rising corporate profits, low interest rates, and some gibberish about investors' having too much liquidity.

Then came the Crash. Profits turned into losses. Ecstasy into gloom. And heroes became goats.

Here are some of 1987's most memorable people and events:

☐ *Man of the Year:* John J. Phelan Jr., the chairman of the New York Stock Exchange, had every right to sit back smugly and give the investment world a big "I told you so." After all, Phelan had warned Wall Street back in March that a market "meltdown" was possible. Instead, the chairman's post-crash days were spent helping prevent the closing of the stock market—an event that would have sent a disastrous signal to investors around the world. And his nights were spent on the evening news, offering a reassuring message to the American public.

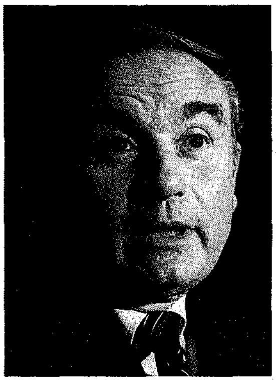
☐ *Quote of the Year:* Remember this scene? The financial world is in chaos. People everywhere are worried about their assets and their jobs, and the world as investors know it seems to be coming to an end. President Reagan stands in front of an army of frenzied reporters. Sam Donaldson, the ABC White House correspondent, asks, "What went wrong?" The president replies, "What went wrong with what?"

☐ *Joke of the Year:* Trying to calm the public, Reagan says, "If I wasn't the president, I'd go out right now and buy a load of stocks." From the back of the room, someone yells, "If you weren't the president, so would we."

☐ *The Casey Stengel Award for Stock-Market Analysis:* "The stock market is deadlocked in a wedge-type trading corridor that reflects vacillating emotions and fluctuating focal points of concern among traders." Casey couldn't have said it better than this Wall Street author, whom I don't have the heart to name.

☐ *Hardest Fall (Yuppie Division):* There was stiff competition in this category, but Martin A. Siegel, the former mergers-and-acquisitions chief of Kidder Peabody & Company, wins hands cuffed . . . uh, hands down. For engaging in insider trading with Ivan Boesky—cheating that netted Siegel a paltry (by investment-banking standards) $700,000—the 38-year-old whiz lost his $2-million-a-year job at Kidder and may be sentenced to jail.

☐ *The Welcome to Limbo Award:* Richard Wigton, Timothy Tabor, and Robert Freeman, the three arbitrageurs fingered by Siegel for alleged insider trading, have been out on a limb so long they're beginning to sprout wings. Early in the year, the government dragged the three men out of their offices and indicted them for insider trading. Then, in May, the government changed its mind and dropped the indictment, but said it may re-indict. "What the prosecutors expected to be a relatively simple case turned out to be much more than that," says one source familiar


JOHN PHELAN.

BLACK MONDAY AT THE STOCK MARKET.

ELAINE GARZARELLI.

ROBERT RITTEREISER.

Photographs: left, John Chiasson/Gamma-Liaison; center left, Alex Quesada/Woodfin Camp; right, Joyce Ravid

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"Individual and corporate support has kept us in the black. Not to mention cobalt blue, cadmium yellow, and burnt sienna."
– Thomas M. Messer
Director, Guggenheim Museum

At Chase, we're committed to enriching lives not only financially, but culturally.

In that spirit, we're sponsoring "Fifty Years of Collecting: An Anniversary Selection" beginning November 13 at the Guggenheim Museum.

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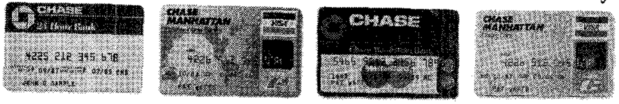

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FIFTY YEARS OF COLLECTING: AN ANNIVERSARY SELECTION. November 13, 1987—March 13, 1988 at The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York. Sponsored by The Chase Manhattan Bank.

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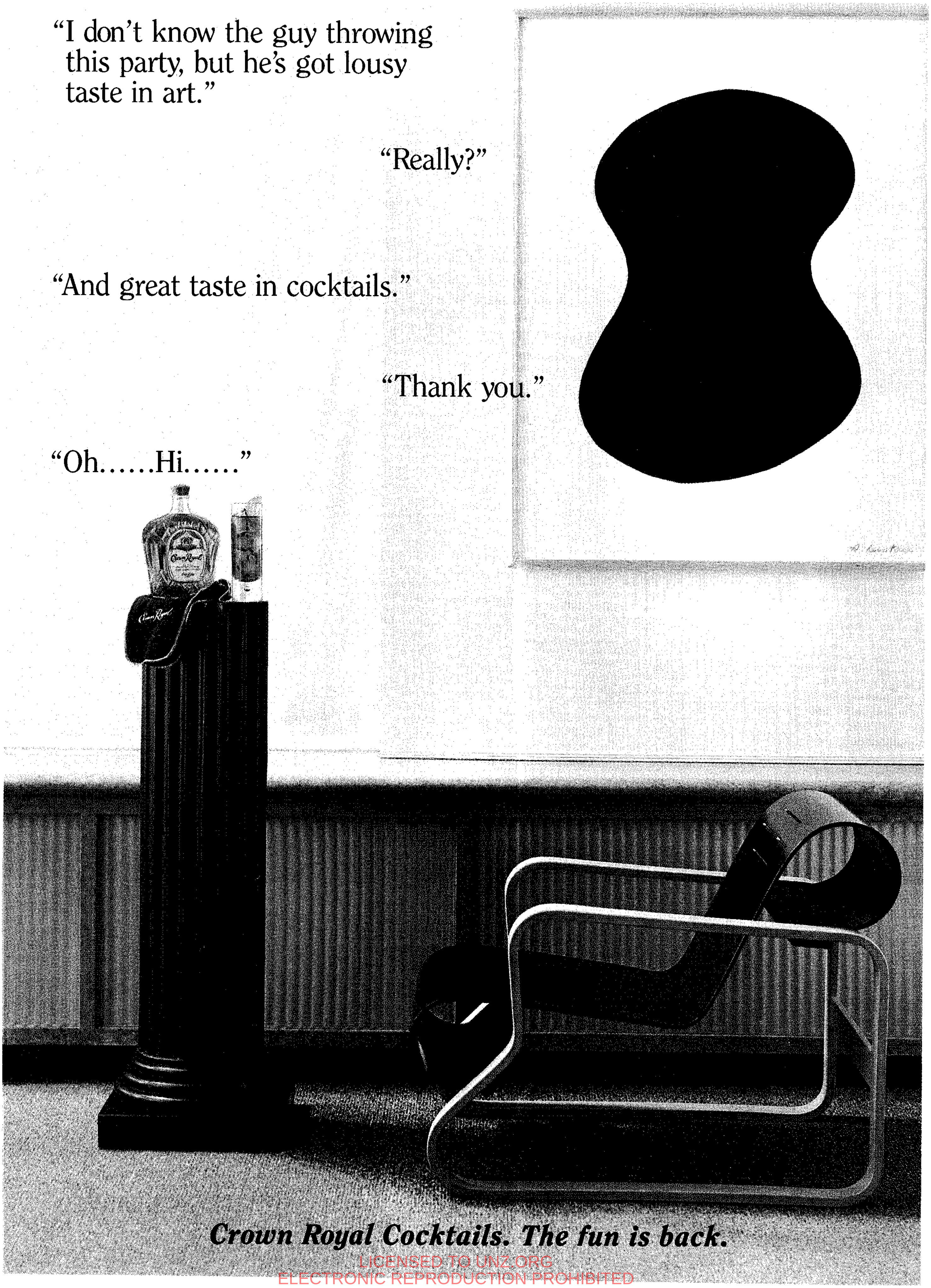
"I don't know the guy throwing this party, but he's got lousy taste in art."
"Really?"
"And great taste in cocktails."
"Thank you."
"Oh......Hi......"
Crown Royal
Crown Royal
Crown Royal Cocktails. The fun is back.

with the U.S. Attorney's office in New York. "They're still trying to figure out what they got."

☐ *The Timing Is Everything Award:* E. F. Hutton's president, Robert Rittereiser, made the biggest corporate blunder by running a half-price sale on his company. Shearson Lehman Brothers is said to have offered $1.6 billion for Hutton in October 1986, but Hutton's management wouldn't bite. Lucky for Shearson. Fourteen months and a crash later, Hutton was willing (make that eager) to be bought out by Shearson for only $962 million.

Rittereiser also made some mini-goofs in 1987. The most memorable was giving Hutton workers a coloring book intended to boost morale. Morale remained low, but nobody at Hutton colors outside the lines anymore.

☐ *Dollar Diplomessy:* When Treasury Secretary James Baker hinted on October 18 that the United States was willing to allow the dollar to fall, he was yelling "Fire!" in a very crowded theater. The U.S. stock and bond markets at the time were jammed with foreign investors who lose money every time the dollar sinks. What's more, the lower dollar meant that interest rates might soon rise and the American economy could come under pressure. On Monday, October 19, the stock market told Baker what it thought of his idea.

Baker seems to have learned his lesson: These days, when government officials are asked about the dollar, anonymous "sources" do most of the talking.

☐ *The Georgia Preach:* Robert Prechter, a technical-market guru from Gainesville, Georgia, has made so many predictions about the stock market this year that he's sometimes hard to pin down. He's at his best when he gives a prediction to his subscribers, who follow his advice and make the prediction come true. But Prechter at times has been very wrong. A September 7 *Barron's* article reported that Prechter "remains convinced that the fifth wave [of the bull market] will peak between 3,600 and 3,700" on the Dow. "I can only make an educated guess about the timing," Prechter was quoted as saying. "But I think we'll see a top before the end of 1988." Well, we aren't there yet.

☐ *The Crystal Ball Award:* Elaine Garzarelli, Shearson Lehman Brothers' 36-year-old director of sector analysis, was well known in Wall Street circles, but she didn't get full recognition until she went on television and predicted that the stock market would crash—seven days before it happened. "I have thirteen indicators on the stock market, and 92 percent of them were bearish," she said, explaining her timing. What is Garzarelli predicting today? She thinks the Dow will probably get stuck in a trading range of 1,700 to 2,200.

☐ *The Poison Ivy Pin:* Harvard economist John Kenneth Galbraith didn't predict a crash right before it happened. But he did warn people nine months ahead of time that the stock market was getting very risky. "The market at this stage," Galbraith wrote in *The Atlantic* last January, is getting "inherently unstable. At some point something—no one can ever know when or quite what—will trigger a decision by some to get out. The initial fall will persuade others that the time has come, and then yet others, and then the greater fall will come."

☐ *The John Wayne Award for Toughing It Out:* Drexel Burnham Lambert, Wall Street's junk-bond king, was expected to fall long ago. But talk in the papers that some of the company's executives might have engaged in unethical or even illegal conduct hasn't yet been borne out, and the firm's damaged image is on the mend. Drexel could still face charges related to the insider-trading scandal. But with Wall Street taking its lumps in the stock-market crash, the scandal just doesn't seem as important as it once did.

☐ *The Lone Raider Badge:* Say what you will about Asher Edelman. Accuse him of corrupting academia with his offer to Columbia students of $100,000 to find him a takeover target. But the New York–based corporate raider, whose current targets are Telex and probably Foster Wheeler, shrugged off the crash and moved ahead with his buy-out plans when most others were cowering. Why didn't Edelman take to the hills like the rest of the raiders? "That's just not the way his personality works," says someone close to him. "Asher is very tenacious."

☐ *News From Capitol Hell:* It's bad that it took a reluctant Congress weeks to come up with a deficit-reduction plan, even when the financial markets were hungering for one. It's even worse that the Reagan administration doesn't seem to know whether it wants the dollar to go up or down and if interest rates should rise or fall. It doesn't even know whether the economy is expanding or contracting.

But "our biggest concern," says one Wall Street trader, "is that nobody's minding the store—that it's come down to mob rule." ▬

Here's how to bring back the fun.

The Royal Ball
Crown Royal with a splash of club soda over ice with a twist.

The Royal Peach
Equal parts of Crown Royal and Leroux Peach Basket Schnapps over ice with a splash of club soda.

The Royal Manhattan
One part Crown Royal and a half part sweet vermouth with a dash of bitters and a plump maraschino cherry.

The Royal Splash
Equal parts of Crown Royal and sour mix over ice with a splash of club soda, a dash of grenadine, and a wedge of lime.

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Winners and Sinners ON MADISON AVENUE

BY BERNICE KANNER

IT WAS THE YEAR THAT WINE coolers chilled and popcorn started popping. IBM packed away its Little Tramp, Max Headroom lost his cool, and yuppiedom disappeared as a marketing mecca. Product pitches on videocassettes proliferated after Diet Pepsi's debut on *Top Gun,* and Australians and Vietnam vets flooded the screen.

Magazines officially announced discount and incentive plans, a Mexican beer named Corona Extra became the second-best-selling imported brew in America, and the English bought everything that wasn't nailed down, including the 123-year-old J. Walter Thompson agency. Companies changed their names to sound like extra-strength nasal sprays, and ads for Absolut vodka and Canadian Mist chimed in with the sounds of music in magazine pages. Joan Rivers disappeared from late-night TV, and Young & Rubicam celebrated its distance from merger-mania.

It was a year of authenticity and understatement, with advertising like Reebok's, which captured the true grit of urban blight. Barbie and personal stereos continued to sell, the Frisbee turned 30, and AIDS-awareness and anti-drug campaigns came to the forefront. Now, as we wait to see how what happens on Wall Street plays on Madison Avenue, we announce our seventh annual hit list of winners and sinners.

☐ *The Spokeshead of the Year Award* to Mac Tonight, McDonald's hip new moonhead, who wears black and sports fifties shades. He tinkles the keys of a white baby grand and croons about eating dinner at the Golden Arches. The lyrics are different, but the tune is "Mack the Knife" from *The Threepenny Opera.* It's a solar system away from the burger chain's traditional scrubbed and smiling faces.

☐ *The Spokeshound of the Year Award* to Spuds MacKenzie. The 47-pound English bullterrier with pointy ears, a football-shaped head, and a big black eye has been a merchandising dream machine for Bud Light and 200 other licensed products. After two years, Alex, the mutt, is back pawing for Stroh's. In a new spot, a card game is interrupted by the delivery of a side of beef and a 30-pack of Stroh's. The mystery of who ordered the snacks is solved when another delivery man shows up with a female poodle.

☐ *The Bad Taste–Bad Timing Award* to Coca-Cola's Hi-C 100 for a spot showing Johnny Appleseed's mom hitting him over the head when he asks for a Hi-C 100 rather than apple juice. Johnny collapses to the ground, and so did the ad's appeal to parents alarmed by reports of child abuse.

☐ *The Move Over* Crocodile Dundee *Award* to Arnott's Biscuits, which sent a fictional Aussie, Bluey McCoy, to hawk crackers and cookies in the States. But the invaders from Down Under were everywhere—in ads for everything from Eveready batteries to Miller's Matilda Bay wine coolers.

☐ *The Truth Hurts Award* to the New York City Department of Health. "Who out there doesn't know about the risk of AIDS?" you ask. But here's a campaign that brings the message home again. "I wish I never did it. I wish I could take it back," says a teenage mother. "Every night, I go to bed praying that I'll wake up back in time. But it never happens. I didn't want a baby yet. I didn't want AIDS. I didn't want a baby with AIDS."

☐ *The Thrill Is Gone Award* to Michael Jackson and Pepsi-Cola. Despite

SPUDS MACKENZIE.

MICHAEL JACKSON.

MAC TONIGHT.

Photographs: left and center, Donal Holway; right, James Hamilton.

crowds quaffing Pepsi and roaring for their hero's jazzy, high-stepping gyrations, the gloved one has lost his glitter. Jackson, singing rewritten lyrics like "I'm bad, but Pepsi's cool," from his *Bad* single, may have mastered the magic of camera-shyness, but he's far less of a thriller this time around.

☐ *The Shere Hite Can't Be All Wrong Award* to Round the Clock panty hose. It's not hard to see why women are fed up with men, considering this ad. A woman's skirt billows up to show off her stockings and some very brief underwear while the copy gloats, PANTY HOSE FOR MEN. And I thought they wore socks.

☐ *The Cashing In on the Crash Award* to Kenneth Cole. Two weeks after the plunge, the shoemaker and governor's son-in-law ran an ad superimposed on the stock-market index. "With all the people who've lost their shirts, it's a shame we're in the shoe business," he moaned. Others also took stock of the business blues: A Swatch ad suggested, "Maybe it's time to sell your Rolex," and a Chevrolet dealer in Dallas tried to spur showroom traffic with the pitch "If you think the Dow Jones is down, check our prices!"

☐ *The Cleaned Up Its Act Award* to Murphy's Oil Soap, which magically moved dull cleaning-product advertising into a new dimension by floating a bottle of soap, along with a bucket and mop, through a haunted, cobwebbed mansion. While spooky music plays on the track, the mop miraculously cleans away years of dirt and dust. "No matter how frightfully dirty your house gets, there's always Murphy's Oil Soap. It takes the nightmare out of any job."

☐ *The Had a Hart Award* to Donna Rice. The model whose liaison with Gary Hart torpedoed the candidate's presidential aspirations did manage to get her own campaign on the road. "I have no excuses. I just wear them," Rice snickers in a campaign for No Excuses sportswear. But like her Hart-throb, Rice fell short with the big one. The nation's No. 1 advertiser, Procter & Gamble, announced that after a market test in April, it canned a commercial in which Rice pitched Folgers coffee.

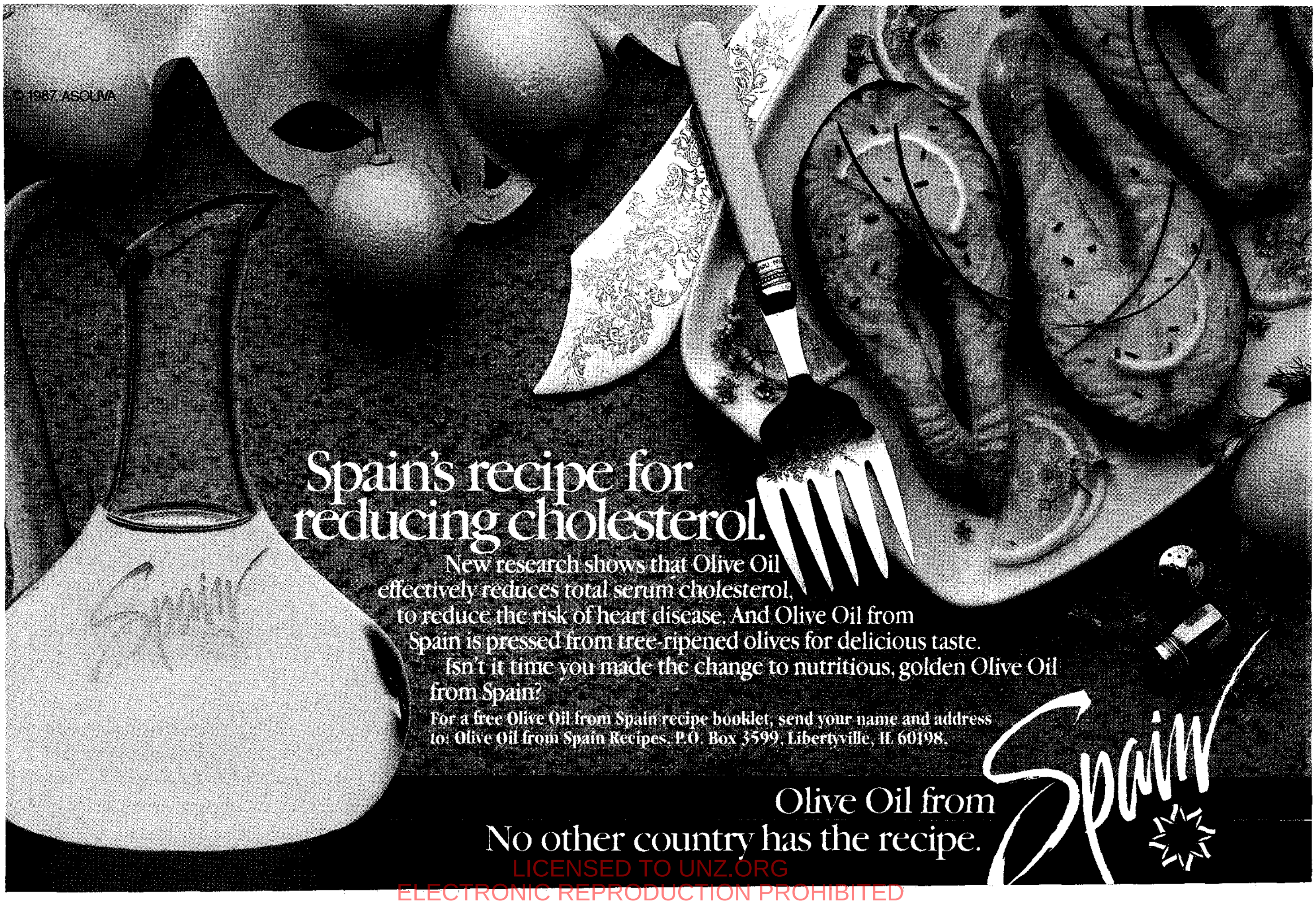
☐ *The Hands of Time Award* to Citizen's Noblia. Advertisers created a vivid campaign for the watchmaker, using hands painted to look "as beautiful as a peacock," "as rugged as a ram," "as sleek as a seal," "as striking as a panther," and "as exotic as a parrot."

☐ *The Lean and Mean Award* to Hebrew National. The company ran an international contest to spark ideas for its 83 percent fat-free salami. The winner, from the 12,500 entries, showed a leotard-clad beauty with "more fat on her than on our salami." And that's no baloney: The svelte young lass checked in with a 79 percent fat-free body.

☐ *The Oral Roberts Award* to the New England Nissan auto dealers. Picking up on the evangelist's claim that God would "call me home" unless he raised $8 million, the 55-member group created an ad set to organ music in which a salesman warns, "Friends, I have received a message. Unless your New England Nissan dealers sell all their new Sentras and trucks by July 6, I will be called home."

☐ *The Product Demo of the Year Award* to Cheer. The Procter & Gamble detergent hit a humorous note in a spot that has a dapper old gent adding ice cubes, a dash of Cheer, and a dirty handkerchief to a martini shaker as opera plays in the background. Moments later, the handkerchief emerges spotless.

☐ *The Scratch 'n' Sniff Award* to Ralston Purina, which believes that its bacon-scented patches of Butcher's Blend have the sweet smell of success. Some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Spain's recipe for reducing cholesterol.

New research shows that Olive Oil effectively reduces total serum cholesterol, to reduce the risk of heart disease. And Olive Oil from Spain is pressed from tree-ripened olives for delicious taste.

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Antonovich
MANUFACTURER OF FINE FURS SINCE 1954.

NEW YORK BROOKLYN WHITE PLAINS CEDARHURST STAMFORD/GREENWICH
EAST BRUNSWICK LITTLE FALLS/WEST PATERSON MANHASSET

48 million scented patches ran in the pages of Sunday newspapers this summer and fall. Giorgio it isn't.

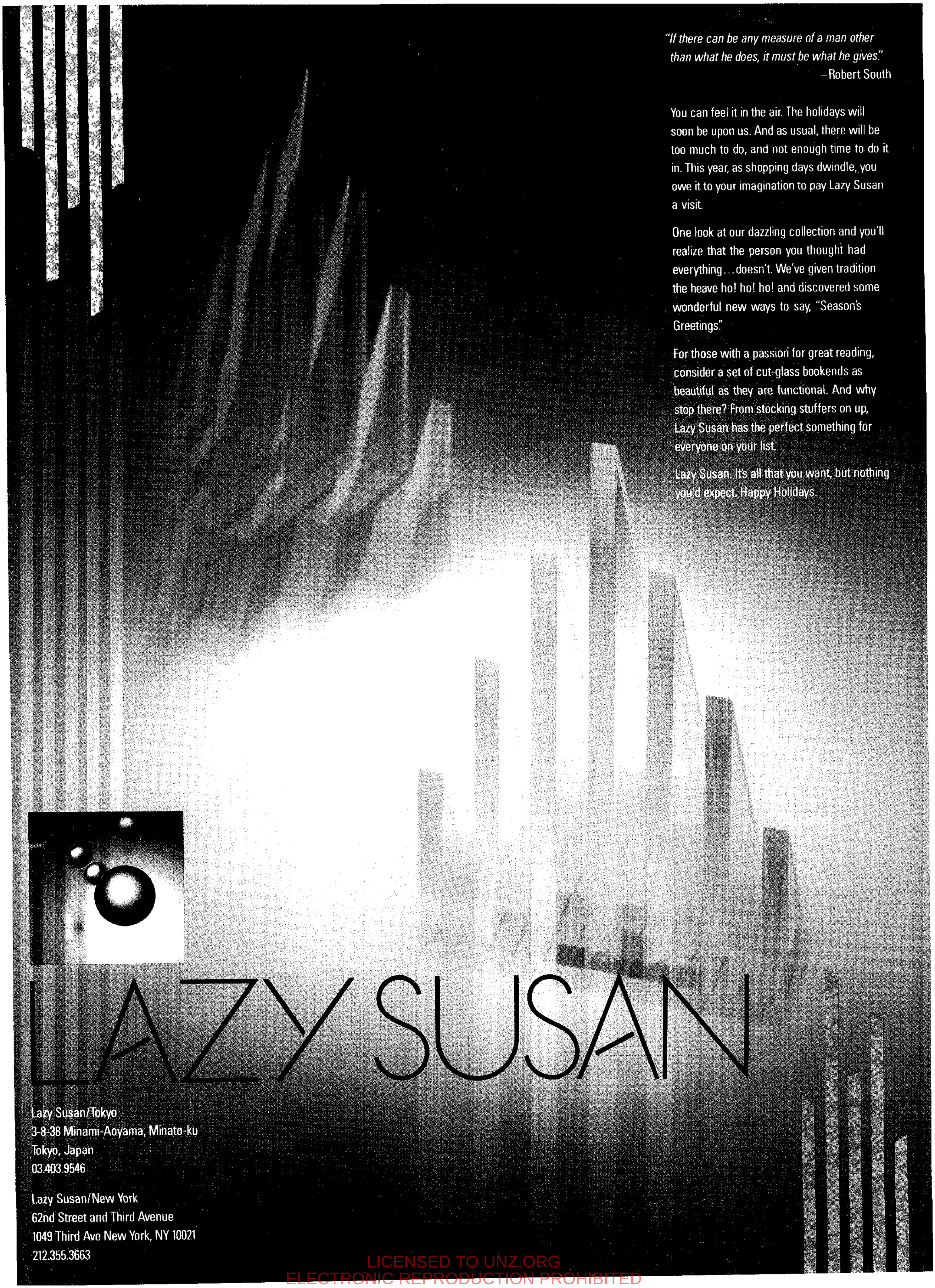
☐ *The Two-Timer Award* to Liza Minnelli for strutting her stuff for both Revlon and Estée Lauder. As one of Revlon's "unforgettable women," Minnelli proves that big eyes and a plunging neckline go a long way. And in her TV pitch for Metropolis, Lauder's new men's fragrance, she uses a big voice and a lot of leg, singing and swirling around New York, New York, in a mini.

☐ *The Gang's All Here Award* to American Express for setting photographer Annie Leibovitz loose to do for its cards what she's done for Rose's Lime Juice (remember Tama Janowitz and Arthur Schlesinger Jr.?). Here's a campaign with an A-list lineup: Tip O'Neill sitting in his beach chair at the water's edge, southern playwright Beth Henley against a white-picket fence, record producer Quincy Jones relaxing at home, model magnate Eileen Ford reading the *Wall Street Journal* over breakfast, and gospel singer Amy Grant in a dreamy lakeside setting.

☐ *The Make Me Over Award* to Spam. Wowed by the conga line of California raisins boogying to "I Heard It Through the Grapevine," the lunchmeat company decided to jump on the Claymation bandwagon. This time, the little clay sculptures try to make old-fashioned Spam seem hip. The company has dressed an ordinary can in both top hat and overalls to show just how versatile it really is.

☐ *The Revenge of the Prudes Award* to Jovan Musk. When Beecham Cosmetics tried to play its sexy high notes on TV, the networks made it lower the volume in the 30-second commercial, directed by Adrian (*Fatal Attraction*) Lyne. But Jovan's commercial wasn't the only one that got cold water splashed on it. The networks also scowled at a man running an ice cube over a woman's body—and ordered Revlon's Intimate to redirect the cube's icy path. And *The New York Times Magazine* refused to run a Charlie ad that showed a woman playfully patting the rump of her gentleman friend. Guess? jeans had better luck showing pliant young women kneeling before lecherous men or perched on their laps.

☐ *This Spud's a Dud Award* to Coleco Industries. Is there life after Cabbage Patch? That's what Coleco is banking on with its small, lumpy Couch Potato Pals. So far, consumers aren't rushing to plant these veggies next to someone they love. It looks as if Coleco may have been better off farming cabbages. ▬



"If there can be any measure of a man other than what he does, it must be what he gives."
—Robert South

You can feel it in the air. The holidays will soon be upon us. And as usual, there will be too much to do, and not enough time to do it in. This year, as shopping days dwindle, you owe it to your imagination to pay Lazy Susan a visit.

One look at our dazzling collection and you'll realize that the person you thought had everything…doesn't. We've given tradition the heave ho! ho! ho! and discovered some wonderful new ways to say, "Season's Greetings."

For those with a passion for great reading, consider a set of cut-glass bookends as beautiful as they are functional. And why stop there? From stocking stuffers on up, Lazy Susan has the perfect something for everyone on your list.

Lazy Susan. It's all that you want, but nothing you'd expect. Happy Holidays.

LAZY SUSAN

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212.355.3663

Winners and Sinners

MEDIA

BY EDWIN DIAMOND

CHIN UP, GAZE STEADY, LEANING forward to face the joint congressional committee—and the television cameras—Lieutenant Colonel Oliver North promised to tell "the good, the bad, and the ugly" about the Iran-*contra* deal. The media-wise marine, having borrowed his theme from Clint Eastwood, handily routed the committee, captured the TV audience, and won his fifteen minutes of fame.

Today, though, the Ollie North T-shirts, cassettes, and paperbacks remain unsold, candidates for the shredder. But the man himself deserves to be remembered, at this time of year-end awards, with the Eastwood Good, Bad, and Ugly Conduct medal. During the hearings, North solemnly lectured his audience about how an unauthorized security leak by Congress threatened to compromise American plans to capture Middle East terrorists. A few days later, Jonathan Alter of *Newsweek* disclosed that there had indeed been a leak to the press, and that the source was not some loose-lipped legislator but . . . Ollie North.

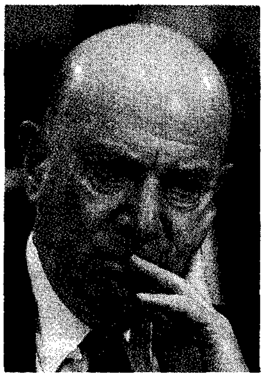
It's been that kind of year: good, bad, and ugly, all rolled into one. Bob Woodward's book *Veil: The Secret Wars of the CIA, 1981–1987* was the best piece of investigative reporting of the year, a fascinating revelation of how government really works (or doesn't work). But the newspaper serializations of *Veil* mucked up the better story, hyping Woodward's clandestine visit to the dying former CIA chief, William Casey. In Casey's hospital room, the reporter asked the director the motive for the Iran-*contra* deal. "I believed," breathed Casey, according to Woodward. But students of deathbed scenes claim Casey's last words to Woodward were actually "Please leave."

The slapstick vied with the serious, the nutty with the notable, in just about every media category in 1987. The following performances stand out. Although these envelopes weren't guarded by Price Waterhouse, the facts are certifiable:

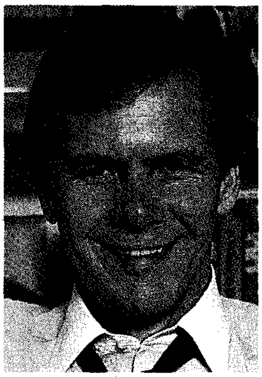
☐ *Grenada, the Sequel:* Abe Rosenthal was succeeded by Max Frankel as executive editor of the New York *Times*—the Editor of Record for the Paper of Record. Frankel moved smartly to calm the *Times* newsroom after the turmoil of the Rosenthal years, while the displaced executive editor became a twice-weekly *Times* columnist, ranging over a variety of subjects. His ideas were somewhat eclectic, too; after the most recent violence in Haiti, Rosenthal called for a U.S. military invasion to restore the election process.

☐ *The Supply Side of the Street:* On October 6, the Dow Jones industrial average fell 91 points, a prelude to the 508-point drop of Black Monday, October 19. On October 7, the editorialists of the *Wall Street Journal* figured out the cause of the 91-point drop. The forces opposed to the nomination of Robert Bork to the U.S. Supreme Court were growing in strength, the *Journal* noted, and "the markets may be starting to wonder where this offensive is taking the country." The editorial was headlined, THE BORK MARKET.

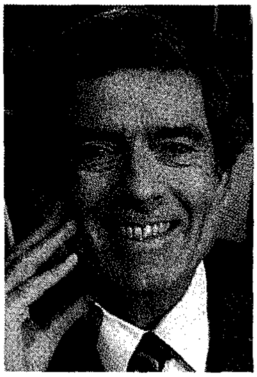
☐ *Me and My Shadow:* Mortimer B. Zuckerman, the developer and owner of *U.S. News & World Report* and *The Atlantic,* started out on a high that turned low—specifically, the collapse of his plans to put Salomon Brothers in twin towers at Columbus Circle. Civic groups opposed the towers—one to rise 68 stories, the other 58—in part because of the shadows they would throw


LAURENCE TISCH.

ABE ROSENTHAL.


TOM BROKAW.

DIANE SAWYER.


DAN RATHER.

Photographs: left to right, Arthur Grace/Sygma; Jacques Chenet/Woodfin Camp; Nancy Morgan/Outline; Maria Robledo/Outline; Eddie Adams/Sygma.

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Graham Shearer

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Premier Issue—
March 1988.

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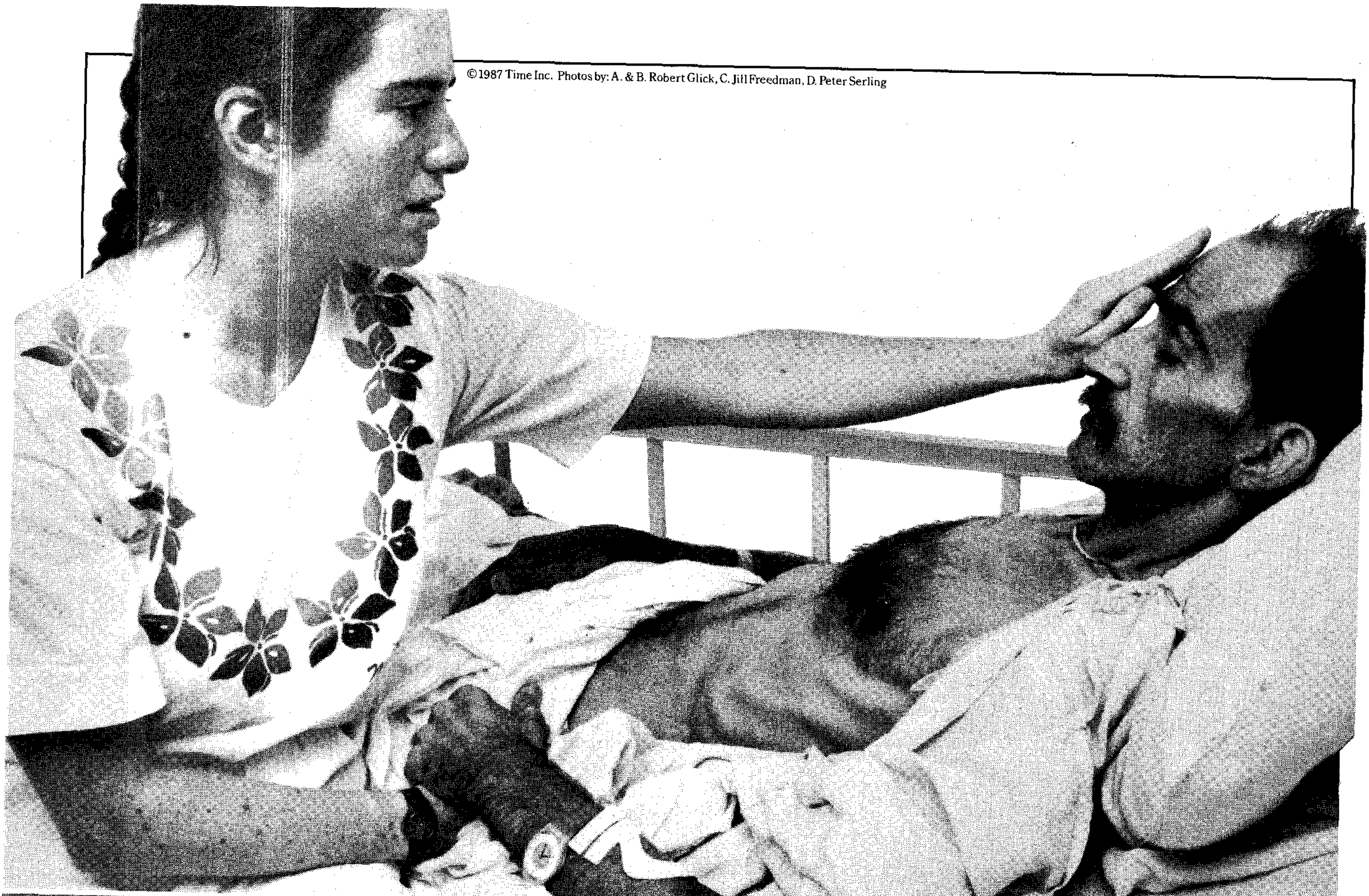
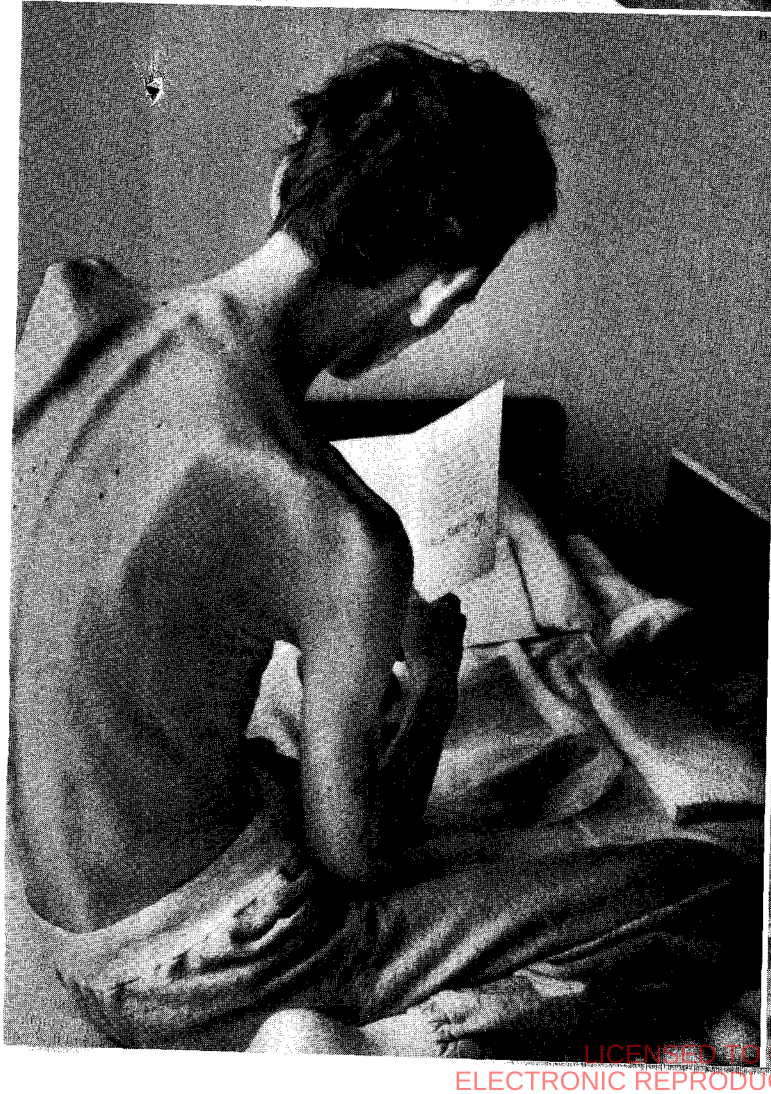
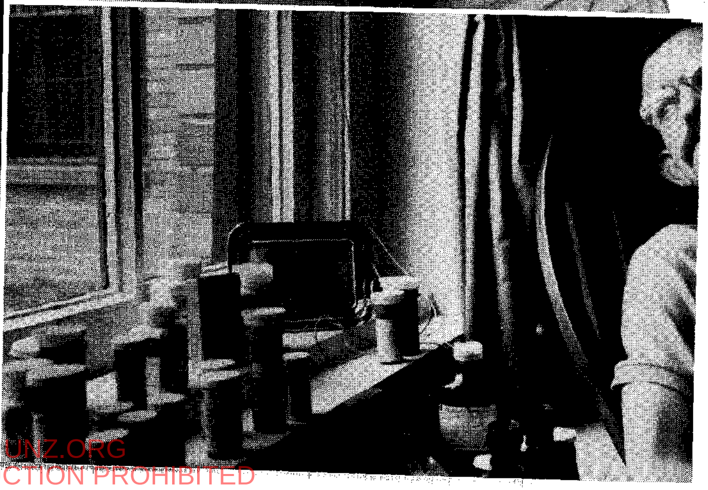
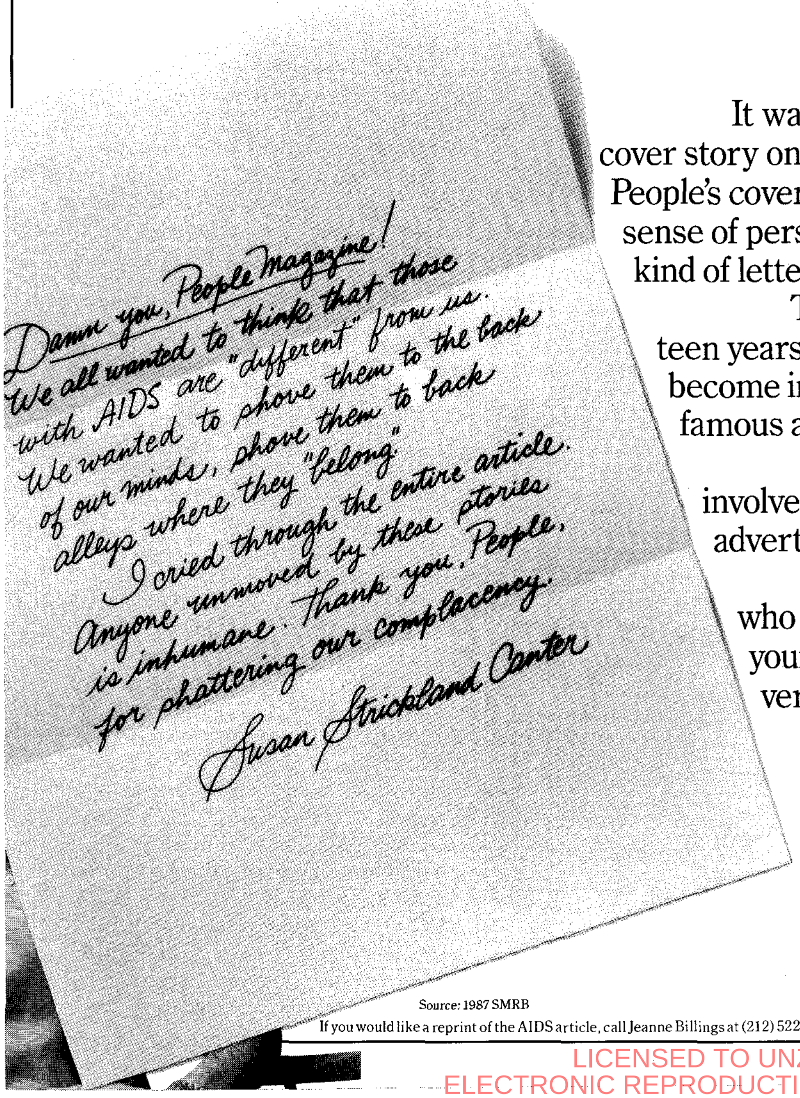






They either love us or hate us. And sometimes both.



Damn you, People Magazine!
We all wanted to think that those
with AIDS are "different" from us.
We wanted to shove them to the back
of our minds, shove them to back
alleys where they "belong."
I cried through the entire article.
Anyone unmoved by these stories
is inhumane. Thank you, People,
for shattering our complacency.
Susan Strickland Carter

It wasn't the first time a magazine did a cover story on AIDS. And it won't be the last. But People's coverage gave readers a perspective and sense of personal involvement that provoked the kind of letter you see here.

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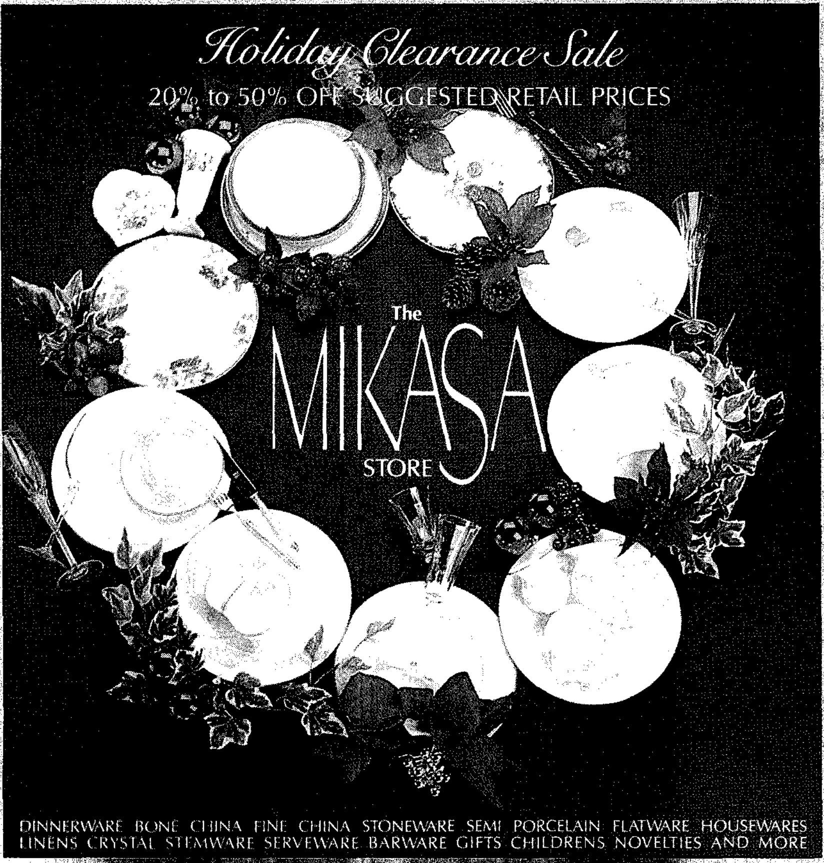
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Winners and Sinners

over Central Park. When Black Monday cast more shadows over Salomon's brokerage business, the tenant pulled out of the deal. Then, last week, a judge declared the sale of the site null and void. The sun did shine through for Zuckerman, however, in the pages of *New York Woman,* when the magazine pronounced the 50-year-old bachelor a "great date."

☐ *Rosemary's Baby:* Richard Nixon's loyal secretary, Rose Mary Woods, is remembered for the eighteen-minute gap in the White House tapes. A decade and a half later, CBS News's Dan Rather walked away from his anchor desk and caused a six-minute gap for his network. Even without picture or sound, the *CBS Evening News* has emerged this season as the top-rated network news program, according to the "scientific" calculations of the A. C. Nielsen company's new people meters.

☐ *Duncan the Wonder Horse:* Around NBC, Tom Brokaw's capacity for work has earned him this nickname. On successive evenings, in prime time, Brokaw appeared with General Secretary Gorbachev at the Kremlin and at the Kennedy Center with the twelve presidential candidates (who get the Guy Lombardo sidemen award for their matching natty suits and bright ties).

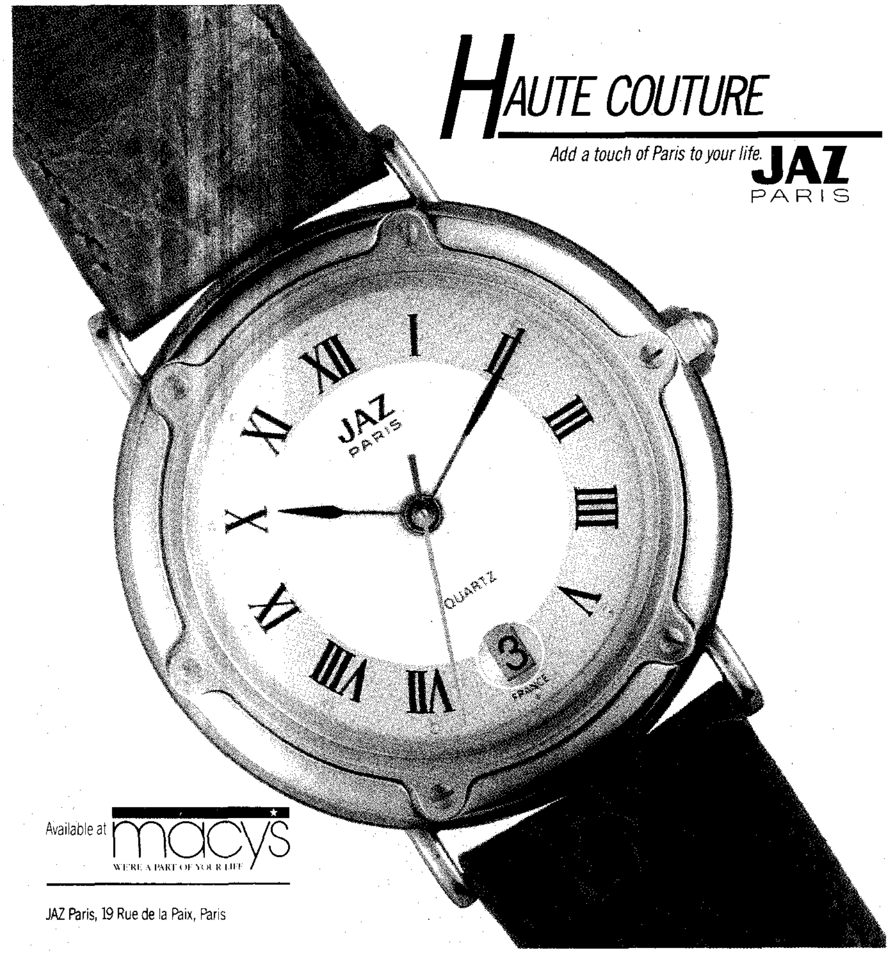
☐ *Do I Hear a Waltz?:* Henry A. Grunwald, only the third man ever to hold the title of editor-in-chief of Time Inc., resigned his post last spring in advance of his retirement date. Over the summer, word got out about his next challenging assignment: Grunwald was being considered by the lame-duck Reagan administration for the post of ambassador to Austria—and the government of dead duck Kurt Waldheim.

☐ *Best Ted Turner Impression:* In 1985, CBS, Inc., rallied to repel raider Ted Turner—on the grounds that he would have to sell off the company piece by piece to pay for it. In 1986, CBS hailed Laurence A. Tisch as the white squire who would rescue the company. By the end of 1987, Tisch had sold off the CBS Magazine Group, CBS's book-publishing operations, and the CBS Records division. Sony of Japan bought CBS Records, the label of Bruce Springsteen—which qualifies Sony for the *Born in the U.S.A.* award.

☐ *Anchors Away:* The talented Diane Sawyer of CBS's *60 Minutes* moved from one journalistic triumph to another and was being mentioned as a possible co-anchor, or even replacement, for Dan Rather. Then she appeared in the September issue of *Vanity Fair,* "posing soft-core in her pajamas," one CBS col-

HAPPY HOLIDAYS.

CP SHADES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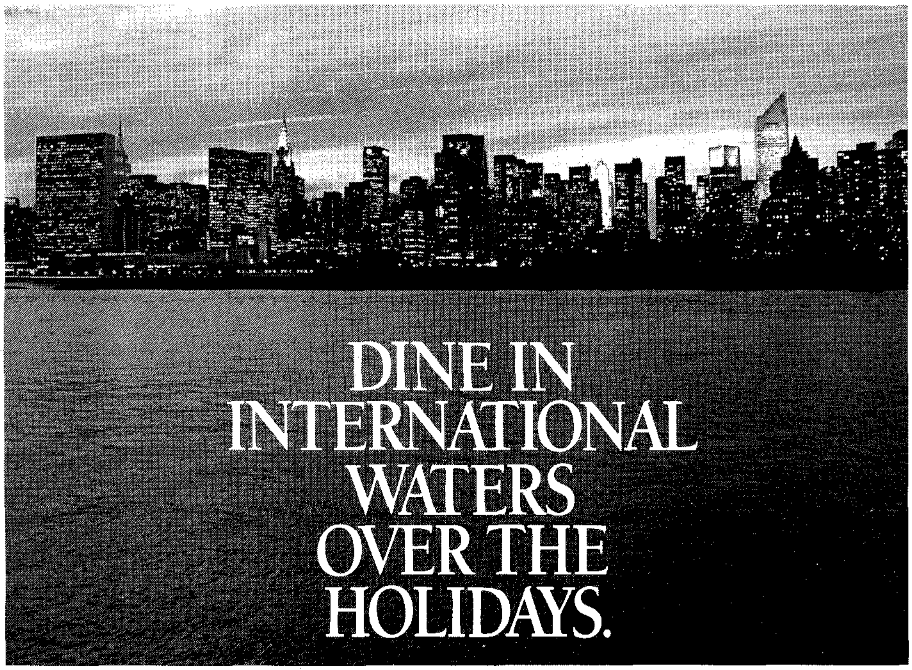

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Winners and Sinners

league complained. In fact, it was Art: Sawyer was "styled" by André Leon Talley and photographed by Annie Leibovitz in evening loungewear. But the photos and accompanying story were enough to stop, at least temporarily, talk of bigger starring roles.

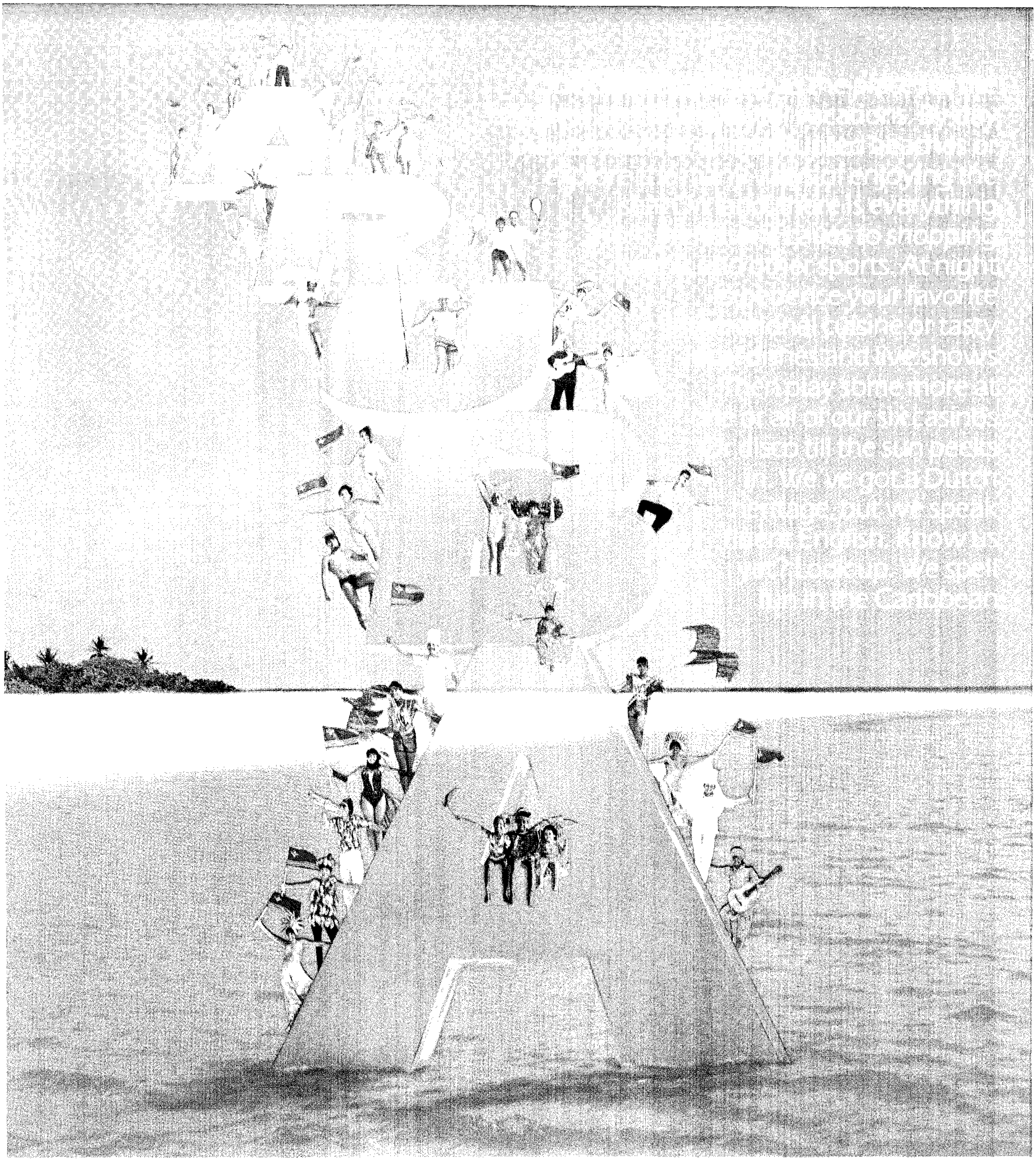
☐ *Made for Each Other:* After Jessica Hahn sold her story of betrayal to Hugh Hefner's *Playboy,* Bob Guccione of rival *Penthouse* had to scramble for his own tale. The effort paid off when *Penthouse* brought forward Roxanne Dacus, who claimed she was the madam of a North Massapequa brothel where, she said, Hahn worked ten years ago. Hahn and Dacus confronted each other—appropriately, on a Channel 9 call-in show—traded slurs, and made a date, to see each other in court.

☐ *Custer's Latest Stand:* Shortly after a McKinsey & Company study for NBC management concluded that there was overstaffing at the network, the leadership of the NBC unit of NABET (National Association of Broadcast Employees and Technicians) called a strike of its 2,800 members. NBC proceeded to make do with supervisory people—and make McKinsey look good.

☐ *Everything's Coming Up Peaches:* In September, Arthur Carter, publisher of *The Nation* and the Litchfield County *Times,* brought out his new weekly, the New York *Observer.* Carter was determined to make it understated, the quiet paper, and he may be succeeding more than he intended. The *Observer* induces torpor, from its soothing, peach-colored paper to the sedate photography ("a nap in Central Park").

☐ *The Scarlet Letter:* The Miami *Herald* changed the lineup of the 1988 Democratic-party presidential primaries—if not the course of Western civilization—when it took up Gary Hart's challenge and began tailing the front-running candidate last spring. But the final trap was sprung on May 6, 1987, when reporter Paul Taylor of the Washington *Post* asked Hart at a news conference in Hanover, New Hampshire, "Have you ever committed adultery?" The character cops of the 1988 campaign have been on patrol ever since.

☐ *The Tab Wars:* The city's three tabloids—the *Daily News,* New York *Newsday,* and the *Post*—figured to lose almost $30 million combined in 1987, but they continued to sell a lot of papers with star-crossed Baby M, courageous Jessica of Midland, Texas, and tragic Lisa from West 10th Street. And just when the news turned portentous with INF, ABM, SALT, and START, Raisa arrived to have coffee with Nancy. ■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BY RUTH GILBERT

The Russian Vocal Ensemble, directed by Nikolai Kachanov, presents Russian Christian music from the eleventh through seventeenth centuries at the New York Open Center on December 18 at 7:30 p.m. (tickets are $9). Go for glasnost's *sake!*

'THROUGH A SCHOLAR'S EYES'

This detail of a putto by Desiderio da Settignano, from Florence, is one of many photographs by Clarence Kennedy at the New York Public Library's exhibition. It's on view until February 4.

'ELEKTRA'

The Boston Symphony Orchestra, under Seiji Ozawa, performs Richard Strauss's opera in "semi-staged" form at Carnegie Hall on December 18. Hildegard Behrens and Christa Ludwig are principal soloists.

'THE NUTCRACKER'

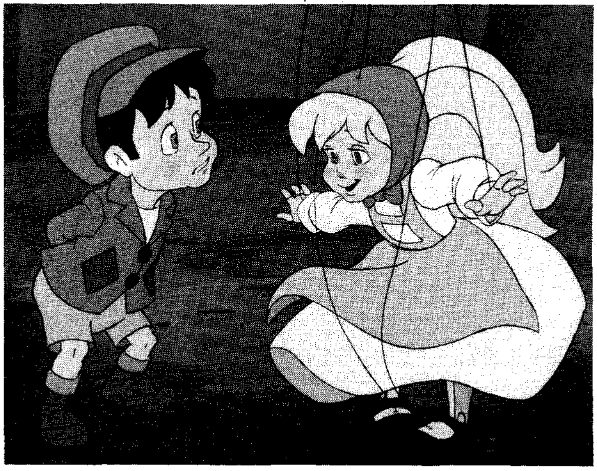
Channel 13 shows Baryshnikov's delightful version, danced by the American Ballet Theatre, with talented Gelsey Kirkland as the little girl, and the great one, in fine form, as the Nutcracker (December 17, 20, and 22, at various times).

'OVERBOARD'

Goldie Hawn stars as a spoiled heiress who loses her memory when she falls off her yacht and is lost at sea (and finds a new life with Kurt Russell). The film opens December 16 at Loews 34th Street Showplace.

'PINOCCHIO AND THE EMPEROR OF THE NIGHT'

Pinocchio celebrates his first birthday as a real boy, but the forces of evil conspire to turn him back into a puppet. Don't fear the outcome—it's happy. It opens December 25 at the Criterion. (He's with Twinkle, a marionette.)



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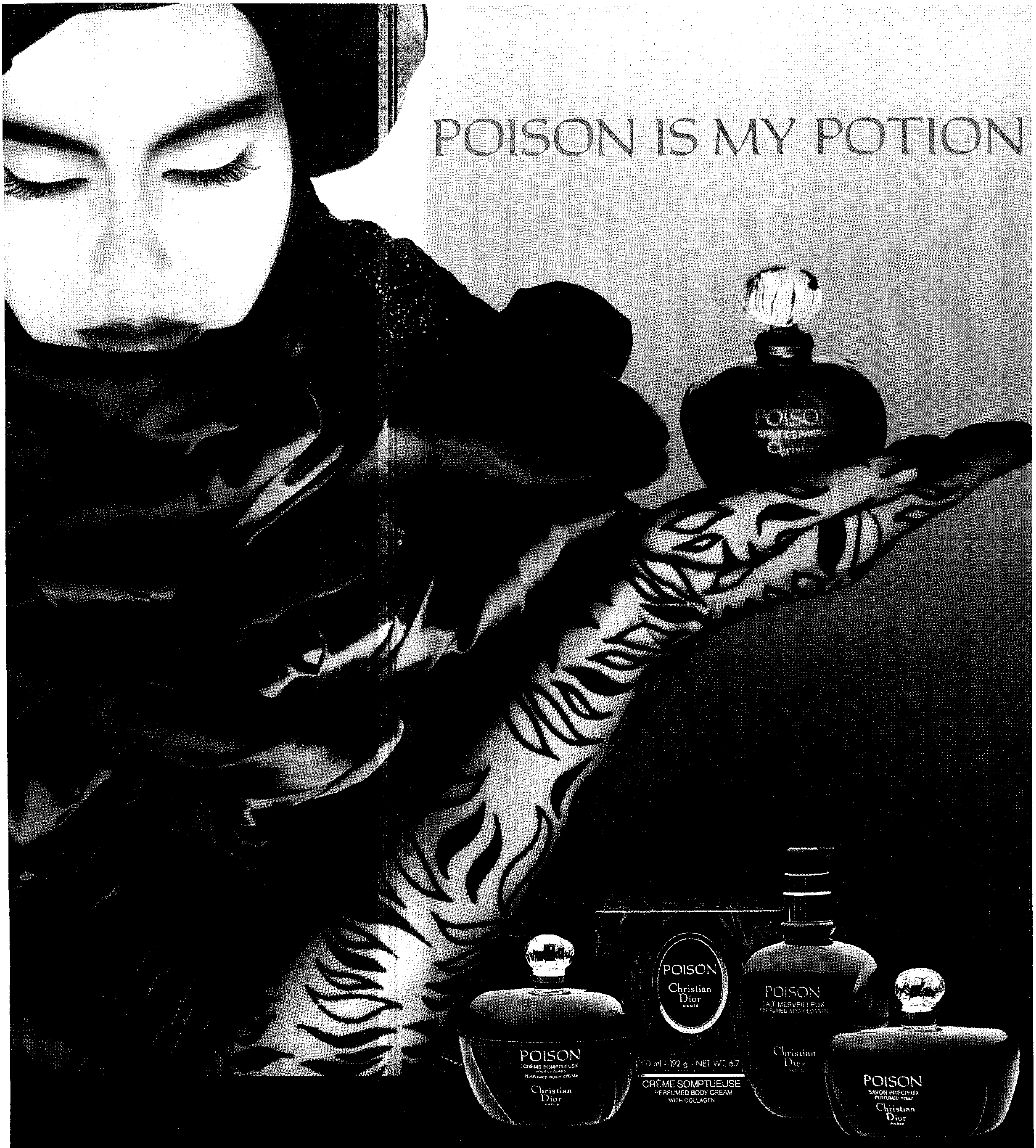
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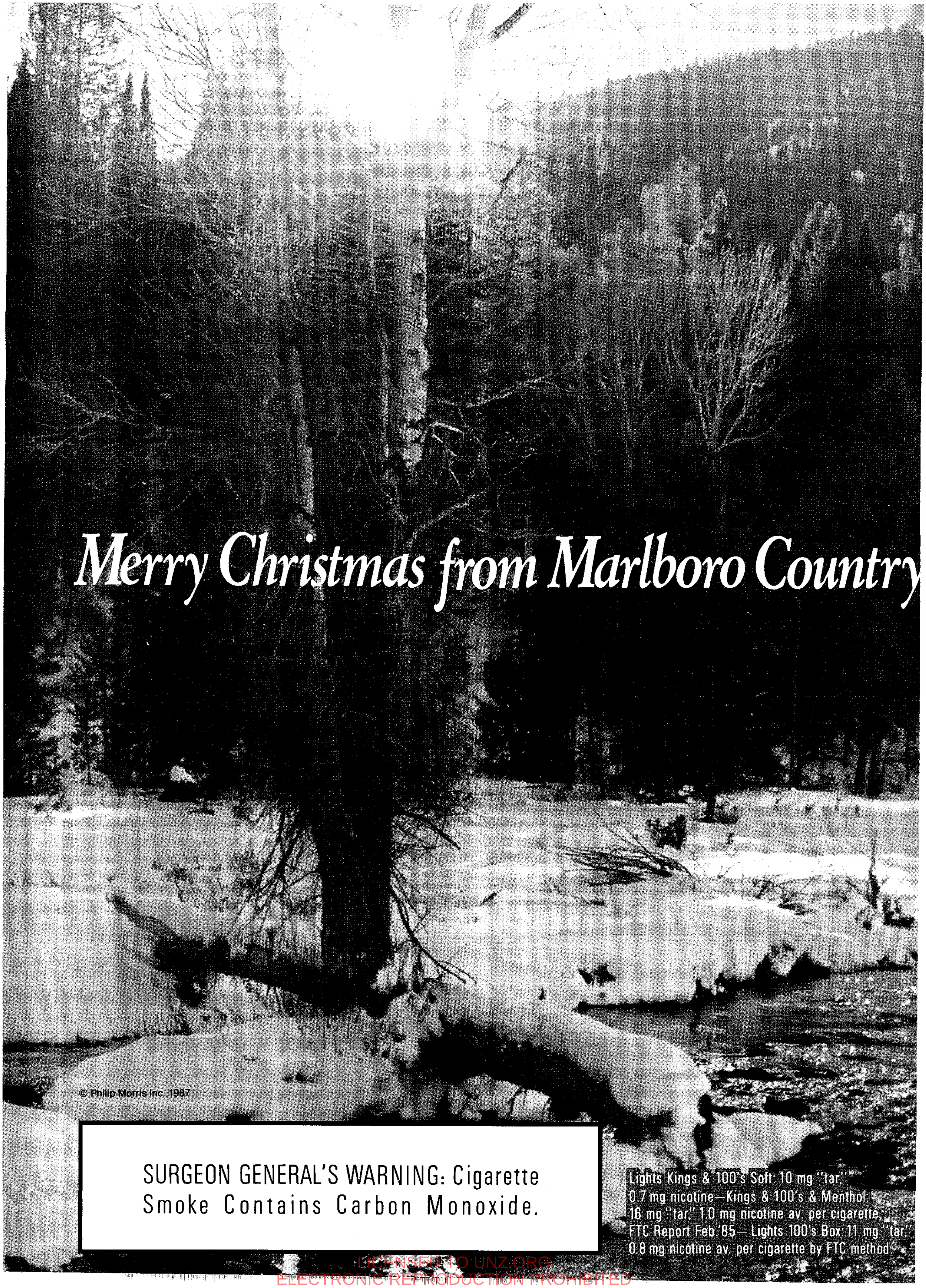
Merry Christmas from Marlboro Country

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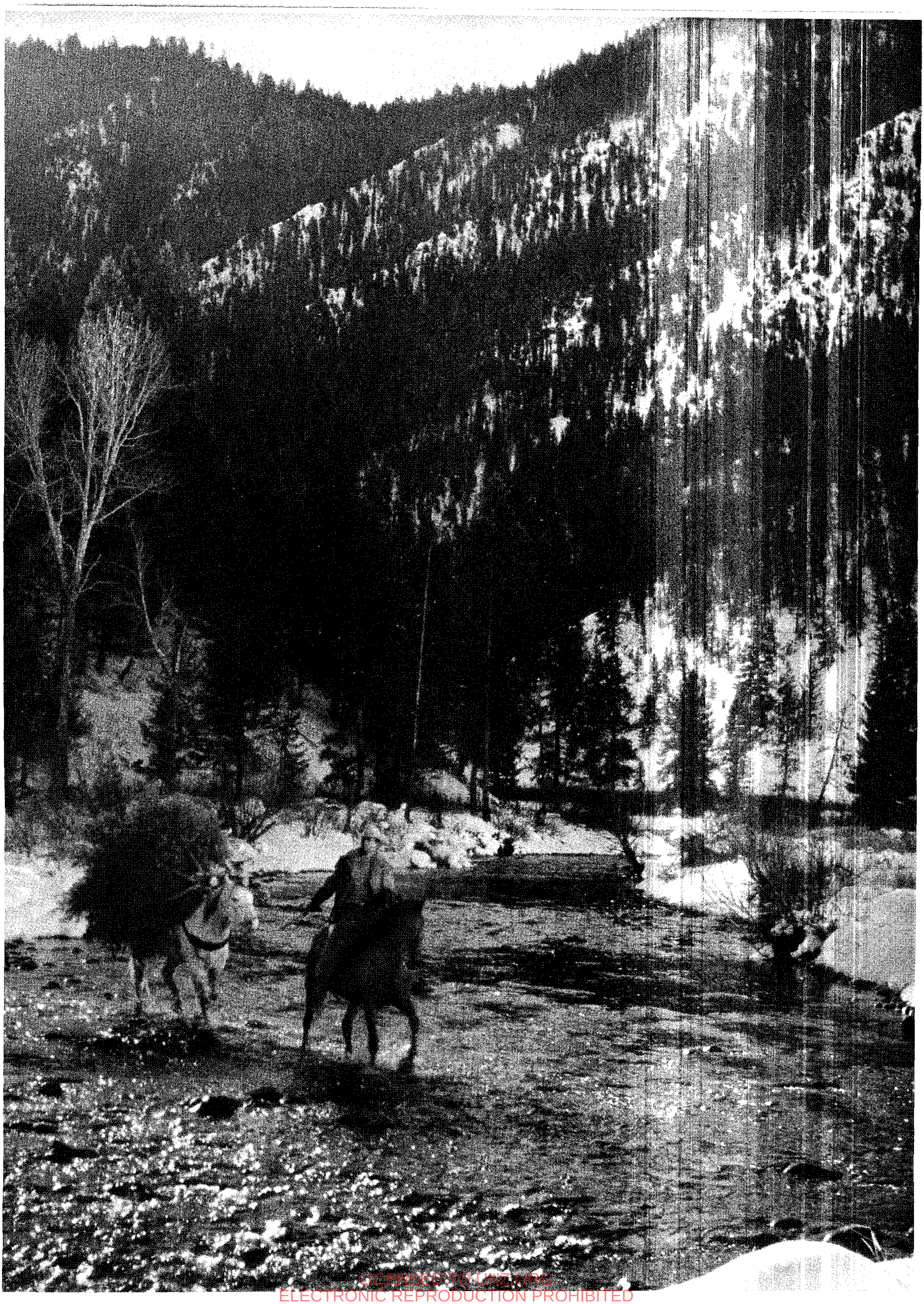

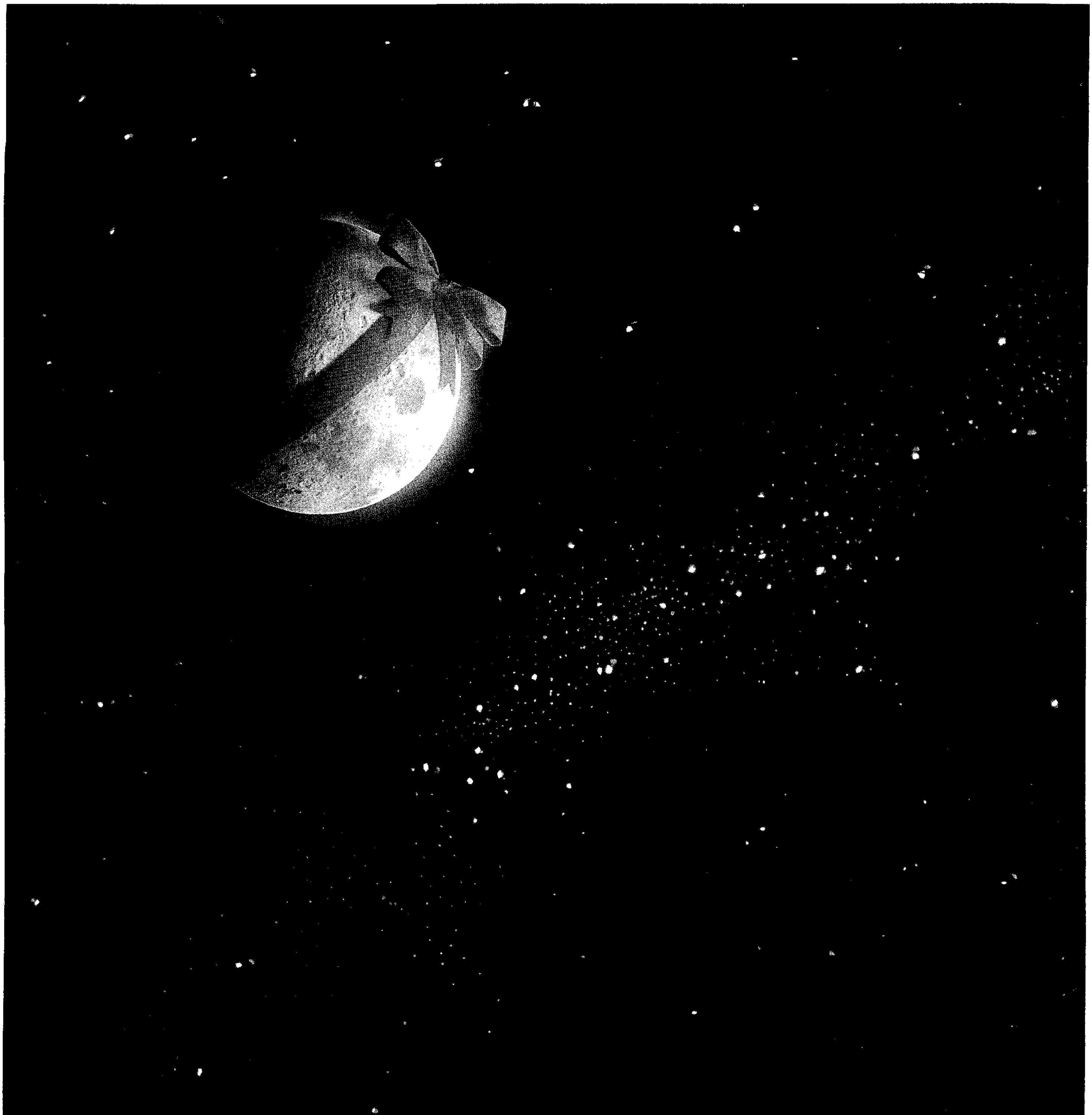

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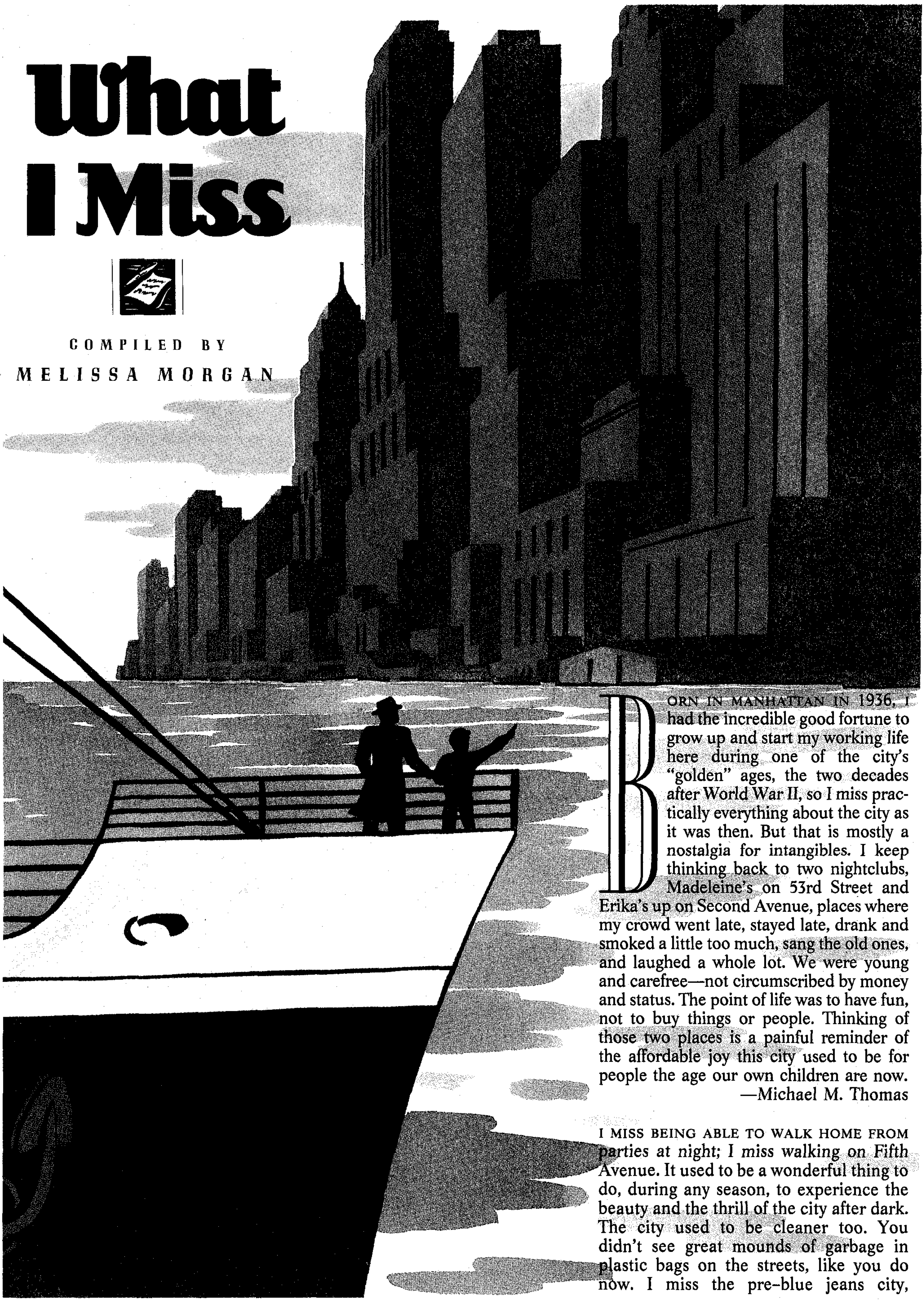
What I Miss

COMPILED BY

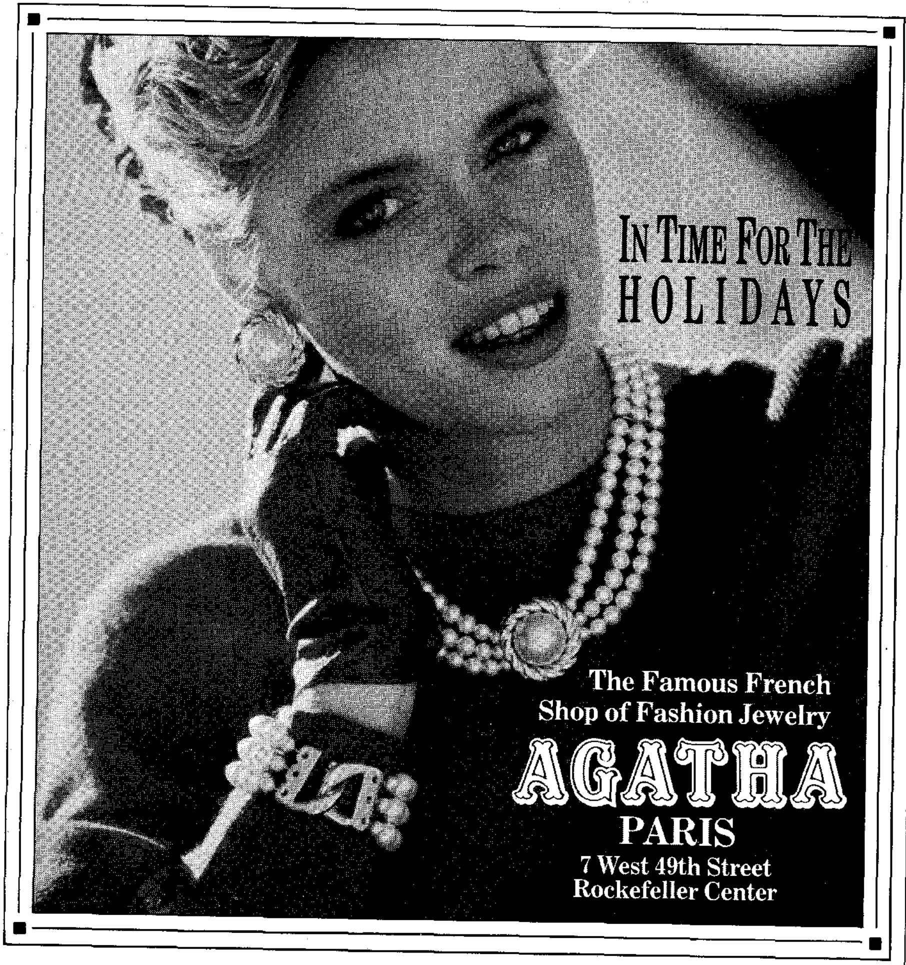
MELISSA MORGAN



BORN IN MANHATTAN IN 1936, I had the incredible good fortune to grow up and start my working life here during one of the city's "golden" ages, the two decades after World War II, so I miss practically everything about the city as it was then. But that is mostly a nostalgia for intangibles. I keep thinking back to two nightclubs, Madeleine's on 53rd Street and Erika's up on Second Avenue, places where my crowd went late, stayed late, drank and smoked a little too much, sang the old ones, and laughed a whole lot. We were young and carefree—not circumscribed by money and status. The point of life was to have fun, not to buy things or people. Thinking of those two places is a painful reminder of the affordable joy this city used to be for people the age our own children are now.
—Michael M. Thomas

I MISS BEING ABLE TO WALK HOME FROM parties at night; I miss walking on Fifth Avenue. It used to be a wonderful thing to do, during any season, to experience the beauty and the thrill of the city after dark. The city used to be cleaner too. You didn't see great mounds of garbage in plastic bags on the streets, like you do now. I miss the pre-blue jeans city,

ILLUSTRATED BY ROSS MACDONALD



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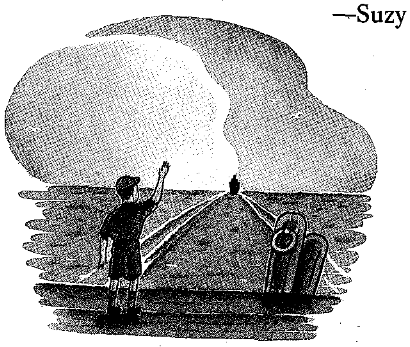
You Must Remember This

when people dressed more attractively. When blue jeans appeared on the scene, everything became a common denominator. I miss the New York–iness of the city, with its wonderful overlay of glamour. I don't think we'll ever have these things again.

—Suzy



THE SALT-SEA SMELL THAT FREQUENTLY pervaded the streets of the city when I was young. And the magic whistlings, boomings, and shoutings of the outgoing ocean liners. I miss the elephant that I used to ride (fearfully) in Central Park. I miss the camel, too, but not as much, because I got seasick on it. I miss the two very large glasshouses that used to stand in Central Park facing East 106th Street. They housed all sorts of exotic plants and trees—delicious, green, growing; rank smells, the smell of the jungle. One day when I was very little, I saw a horse-drawn carriage pull up to one of the houses. Two women got out. One was dressed in deep purple velvet, the other in deep black velvet. To me, they signified the wonderful world of luxurious improbability.

—Leo Lerman

THE BROOKLYN DODGERS.

—George Carlin

I MISS NEW YORK BEFORE AIDS. I MISS all the happy, funny, exciting, and sharing moments with actor-writer Seth Allen, my best friend for nineteen years. I miss the camaraderie and the hysteria of working with and going out with my beloved friend, hairstylist Bob Fink. I miss all the creative times shared with makeup artist and illustrator Way Bandy. I miss dozens of other creative and talented friends this dreaded disease has taken from us. I miss the freedom from worry about my teenage daughter and about the restrictions put on her by these terrible times. I miss all New York before this plague.

—Annie Flanders

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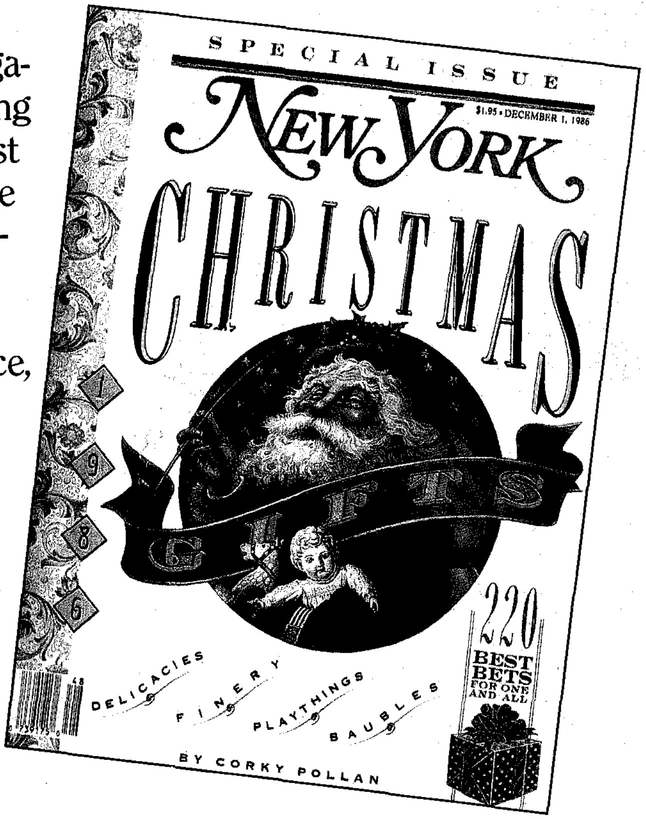
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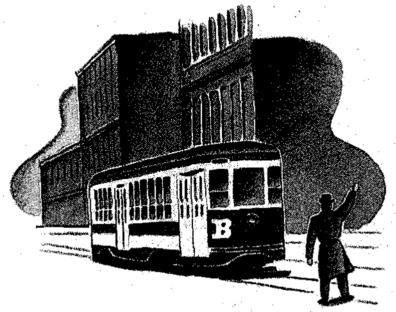
You Must Remember This

Hines. I went there two or three times a week. The owner, Charlie Buchanan, liked the young artists to come by.
—Romare Bearden

I MISS THE WOMEN I KNEW AND MCGINnis's clam bar in Times Square. You could eat clams, roast beef, anything you wanted, for about $5. I had an office at *The New Yorker,* and I could just walk over there and browse like a cow. They had draft on tap, and many things from the surf and turf to eat. There were no seats—you stood at the counter—but it was a small price to pay. For five bucks, you could eat yourself silly.
—William Hamilton



THE TROLLEY CARS GAVE FLAVOR AND sound to the city. The "ding ding" of the bell is a sound that you hear now only in San Francisco and some European cities. Sure, they contributed to traffic congestion, but at least they stayed on their tracks, as opposed to the buses that weave across the avenues.
—Carl Spielvogel

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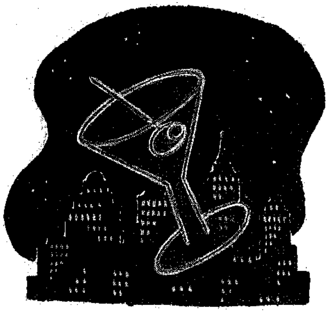
☐ *Real* sports at Yankee Stadium.
☐ A good rock-and-roll concert, anywhere.
☐ A club as good as Studio 54 was.
—Gene Pressman

I MISS MY NEIGHBORHOOD. IN THE PAST few years, we have lost the butcher, the pharmacist, the shoemaker, and the liquor store. Now we have Benetton; we have a place called Designer Jewelry and something called the Trendy Gift Shop. Most important was the luncheonette on the corner of 15th Street and Seventh Avenue. It was called Hy & Mel's. It was there for about 25 years, and then it was replaced by a store called Des Fleurs, which has been replaced by a store selling athletic shoes. Hy and Mel always knew where everybody in the neighborhood was. If I was looking for my son, they could always tell me, "He just went down the street with so-and-so." I could buy romance novels at Hy & Mel's, and egg creams. The two of them really watched over the neighborhood. Every time I pass that corner, I get annoyed.

—Cynthia Heimel



THE PEOPLE WHO MADE EL MOROCCO EL Morocco; the people who made the Cub Room at the Stork Club the Cub Room; the people who made Voisin Voisin and Chambord Chambord. Fortunately, I don't have to worry about the Colony because I still have Sirio. I miss Norman Norell. Most of all, I miss the 22-year-old John Weitz.

—John Weitz

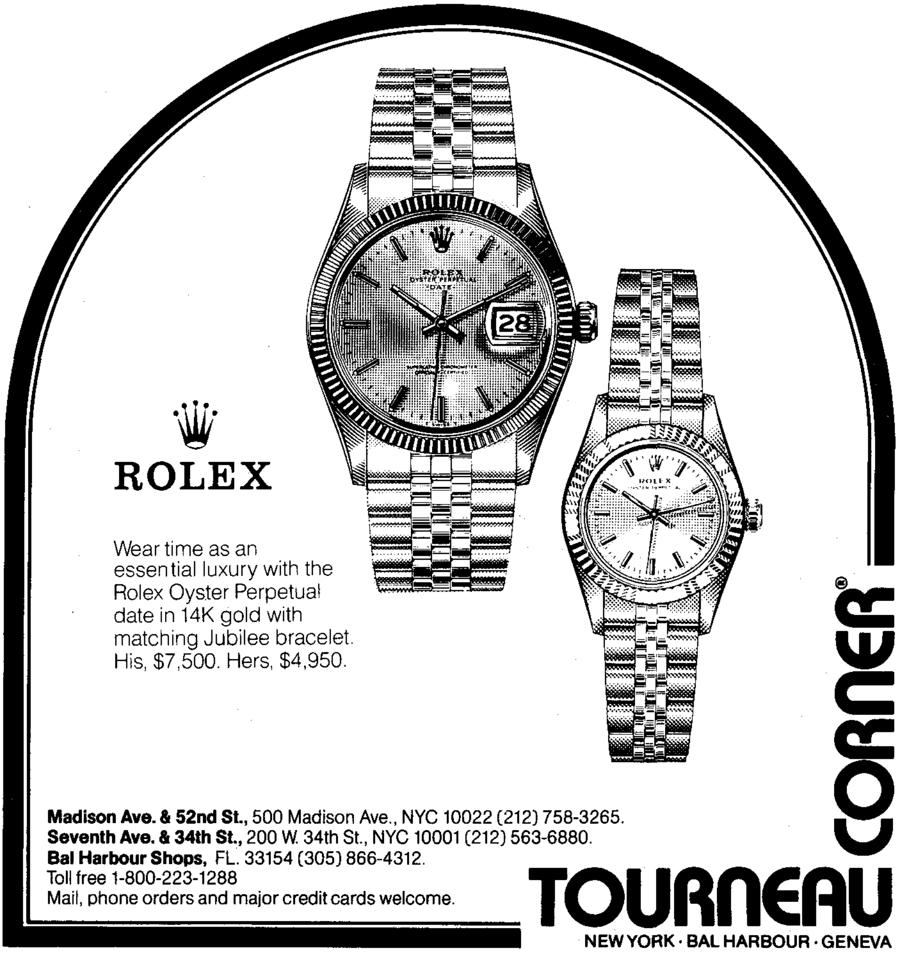
WHAT I MISS MORE THAN VANISHED theaters and neighborhoods is those sweet years before the devastation of AIDS. I've lost students, colleagues, mentors, and friends. Until a cure is found, it's difficult to rejoice in this greatest of all cities.

—Tina Howe

ALTHOUGH IT'S SELFISH, THE THING I miss most is the many daily newspapers, both community and citywide, that were once a part of New York. When the *Mirror, World-Telegram, Sun,* and *Herald Tribune* were alive, there was debate about the welfare of our city in the columns and in the news pages. Today, it seems as if the dailies sat down together and decided they would ignore those things that tear at the vitals of New York City. Like the antics and incompetence of a mayor and the corruption and incompetence of an administration whose head ought to resign. The loss of the newspapers represents a death knell to reasonable and open debate, but with the emergence of the New York *Observer* and the soon-to-be-published (perhaps) *7 Days,* we will be able to reverse this kind of death at morning.

—Wilbert Tatum

IN THE SUMMER, I MISS THE CONCERTS at Lewisohn Stadium, which were wonderful even though you could hear the planes leaving and arriving at La Guardia airport. I also miss the Third Avenue el—you could see the whole city for a nickel. I also miss the New York Giants, the Polo Grounds, and the sing-alongs at movie theaters. Between pictures, the audience would sing songs like "Deep in the Heart of Texas." I was younger then, and New York—and the world—seemed simpler.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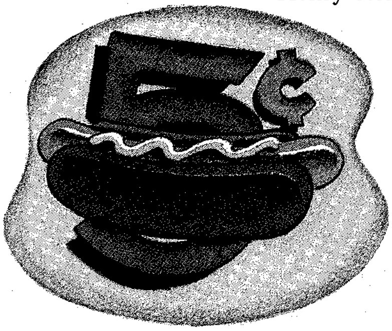
You Must Remember This

There was less tension and less anxiety about the future. It was a different place.
—Felix Rohatyn

I MISS THE OLD AUTOMATS. MY PARENTS were lawyers, so we didn't eat at home much. They would take us down and give us a handful of nickels to buy dinner.... The Automat had the most wonderful macaroni and cheese, and the milk came out of a spout shaped like a gargoyle. At times, I would just binge on tapioca. When I was older and went on dates, the Automat was great because you could sit there the whole night for just 15 cents and stare into each other's eyes. If you left your table with the food sitting on it, it would still be there when you got back.
—Dr. Joyce Brothers

THERE USED TO BE FOUR SMOKESTACKS on an old Con Edison generating plant on Ninth Avenue at 201st Street. These were taken down, one by one, at the start of World War II. We kids were told that they were removed because they would be an easy target in an enemy attack. I miss the parachute jump at Coney Island—it's not lost, but it is in hibernation. I miss "Suicide Curve" on the Ninth Avenue el at 110th Street. The only curvature that's left can be seen in the shape of the tenements on the north side of 109th Street. There are many other things I miss, like a nineteenth-century wood-frame house that, until recently, stood at 434 East 84th Street. It was razed to make way for an apartment building. Perhaps the greatest loss is the old Penn Station, with its great sunlit waiting rooms. Things both great and small have disappeared.
—Henry Stern



TODAY, SIDEWALK VENDORS ALL SELL the same things—DoveBars. I used to buy jelly apples and candy shoe leather from them. You could buy fruit from a man with a horse and wagon. Frankfurters cost a nickel, and you could get a corned-beef sandwich for 15 cents and have enough left from your quarter to go to the movies. You could travel anywhere in the city by subway and not worry about it. I miss Fiorello H. La Guardia. It was a different world—slower, more innocent, and more civilized.
—Howard Squadron

I MISS DAVE'S CORNER LUNCHEONETTE. It was on the corner of Broadway and Canal, and it was open 24 hours a day. You could always get a hot dog at five in the morning. Now it's a Chinese restaurant called Plum Blossom. I miss the old Canal Street, the hardware stores, my drugstore. Now it's been taken over by street vendors. I miss the Mudd Club and Danceteria. I miss pre-iron gate New York, when things were open all the time.
—Stephen Saban

BIG COMPANIES HAVE LEFT.
—James Nederlander

THERE ARE NO MORE ROOMING HOUSES. These were always a great backup if you lost your apartment because your luck had changed. It was great not to be possessed by possessions. I also miss the Village nightlife. When I lived there, you could walk around safely all night. People don't go out late anymore, because they're frightened. And those who do aren't the people you would want to mix with, anyway.
—Elaine Kaufman

I MISS THE ORIGINAL NEDICK'S HOT dog and being able to ride the subway unrecognized.
—Melba Moore

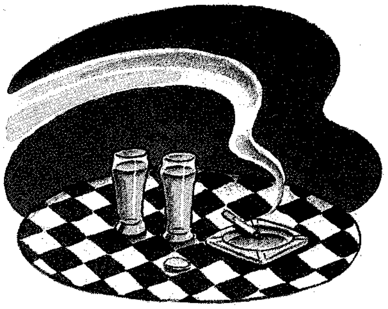
THE THING I REALLY MISS IS BEING ABLE to walk in the park. Also, Dinty Moore's, near the theater district. They had great sauerkraut. Other restaurants I miss are Voisin and Chambord, and the old Lüchow's on Sunday night.
—Helen Gurley Brown

THINGS I MISS FROM THE OLD DAYS:
☐ English-speaking cabdrivers.
☐ Ads in the subway written in English.
☐ Letters that, when properly addressed, actually got to the person I sent them to, instead of being returned to me three weeks later, stamped NO SUCH ADDRESS, RETURN TO SENDER.
☐ Courteous or intelligent or helpful salespeople in upscale stores like Bloomingdale's.
☐ The old phone company, as bad as it was.
☐ The quaint old custom I encountered 25 years ago, when I first came here, of offering a prospective tenant "concessions"—two or three months' free rent—as an inducement to sign a lease.
☐ Our neighborhood butcher and our neighborhood florist, both of whom

were forced to move after their rents were tripled.

☐ Being able to stop at stoplights without having my windshield washed.

—Dan Greenburg



BORIS WAS A CHOREOGRAPHER AND hung out at the bar at Louie's Tavern. Jenny, a sculptor, and David, a poet, preferred the table in the back. Others in the rollicking crush of patrons included the still-unknown Jimmy Dean and Stanley Kubrick and Steve McQueen. It was the early fifties in Greenwich Village. Boris, Jenny, and David were remarkably short on talent. It didn't matter. They came from an age when it was no big deal to fail. A time when rents were low and hopes high. When success was a by-product, not a necessity. When the world, and the West Village, where I dwelt, by and large, was a simpler place.

Louie's Tavern, our nightly rallying point and the most popular Village watering hole of that period, was housed in the basement of a slightly rickety four-story walk-up on the downtown side of Sheridan Square (it has since been replaced by a high rise). Approximately twenty feet wide, Louie's boasted a low ceiling, warped and sloping wood floors, bad acoustics, and a garrulous, standing-room-only crowd. The bar ran nearly the entire length of the east wall. Crammed in between dark, wooden bearing beams on the other side of the room were six or seven (or maybe only five, I can't quite remember) small round tables with red checked cloths. Seating at a table required the purchase of two thin glasses of beer, at 15 cents per. The dinner menu, restricted to table patrons, was cooked and served by Sal, who operated from a closet-size kitchen. His meatball sandwich was 80 cents; the veal parmigiana, a dollar and a quarter.

Impassive Louie (he always wore a suit, and rumor had it he carried a gun) stood on the steps outside the door, selecting who could descend and enter. Backing him up was a hammer-fisted man named Nat Brandy. If Louie had a preferred customer, it was Boris, the self-professed émigré dancer-choreographer from the Ballet Russe de Monte Carlo. Boris, born and bred in Montana, spoke with a mellifluous Russian accent and had sorry little aptitude for movement or choreography. But he knew more about ballet than any person I've ever met. To hear him talk was a sylvan voyage into dancedom.

My own favorite was writer A. J. Meadows. A.J., who affected the dress and mannerisms of Eugene O'Neill, essentially authored only one piece, a poem reminiscent of Robert W. Service on an off day. The work dealt with two rubes who buy the actual Jesus Christ from an itinerant and despondent guru passing through Omaha. For whatever the symbolism might be, Jesus turns out to measure only three inches in height. So what better place to keep him than a well-perforated shoebox? A box, I might add, that Jesus refuses to leave.

A.J., in the decade I knew him, never stopped reworking the piece. He expanded it into a nineteen-page tone poem, a ballet, a play, and the first half of a lyric play with music. A.J. was not loath to recite any version he had on his person... anywhere, anyplace. My, how he loved that poem and its variations, how he believed in it.

God may not have saddled A.J. or Boris or Jenny or David with undue ability, but he gave them something else. A spirit of doing that infected those around them. I wonder how they would have fared in today's success-oriented climate... whether there is even room for them in our society or our hearts. I think of them fondly. And thank them for being part of the fabric of my youth.

—Noel Behn

THE OPEN-AIR DOUBLE-DECKER BUSES that used to go up Fifth Avenue to Riverside Drive provided a great way to see the city in the summer, and they should be brought back. Also, the trolley cars were quaint, a great attraction, and they could be brought back in limited supply. The newspapers like the *Herald Tribune*, the *Sun*, and *P.M.*—there was variety and each had its own point of view. This used to be a great newspaper town.

—Herman Badillo

WHAT I MISS MOST ARE THE FOURTH Avenue bookshops and Third Avenue antiques shops. I spent more time and money in the former than in the latter, but both were part of what gave New York its special quality when I came here

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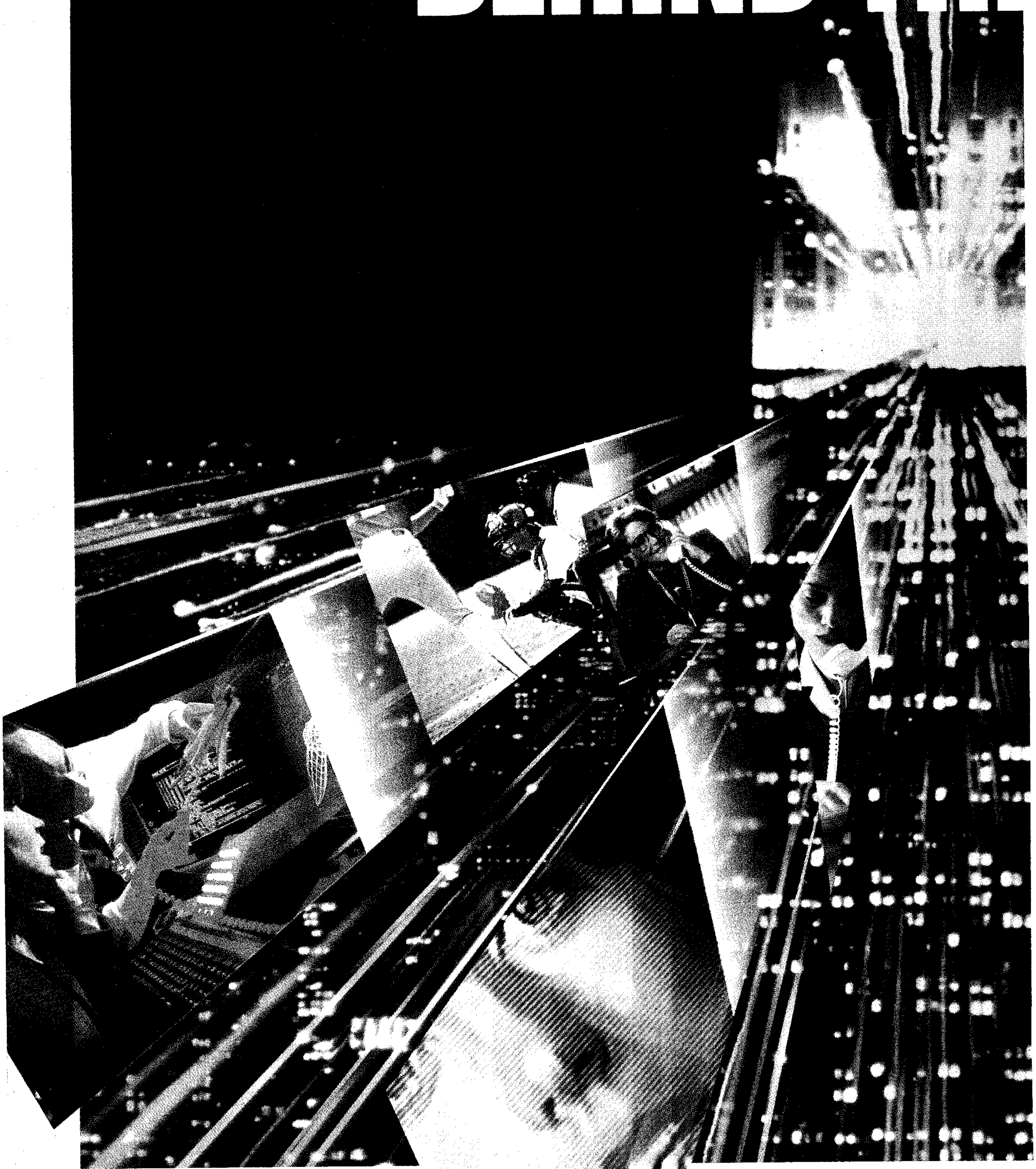

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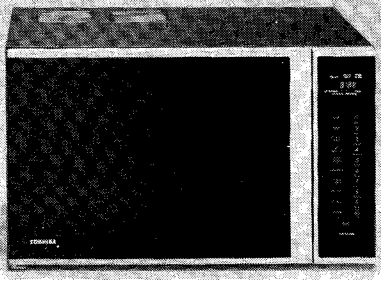

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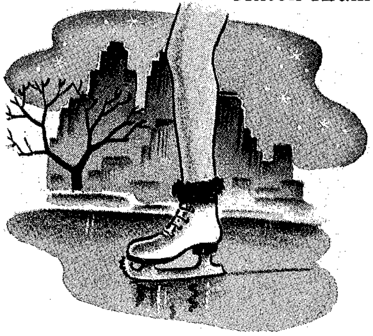
You Must Remember This

to live, in the winter of 1949–1950. Another way of putting it is that New York has never been the same since it lost the Third Avenue el and suffered the first stages of what we didn't then have a name for—gentrification.

—Hilton Kramer



THERE ARE MANY THINGS I MISS ABOUT Central Park. I miss the swan boats on the 59th Street pond. I miss ice-skating on the lake when it froze. A red ball would be hoisted above Belvedere Castle; this was the signal for everyone to come skate. It was like a Currier & Ives print, all those people whirling about on the natural ice. I miss sleigh-riding on the Winter Drive, donkey-cart rides on the Mall, and the water-lily pond near 110th Street and Lenox Avenue. I miss Maypole-dancing on Sheep Meadow, the burr oak near Bow Bridge. And I miss Lambert Pohner, a naturalist who died last year. He knew the name of every leaf and flower in the park. He was a real son of Central Park.

—Elizabeth Barlow Rogers

I MISS THE OPENING NIGHTS WHEN ALL the critics came and the audience looked beautiful. My father (Gilbert Seldes) was a critic, and as a child I watched my mother put on an evening gown and him his tuxedo to go to work. It was so glamorous. And it's sad that young people will never know this experience.

—Marian Seldes

I MISS THE GOOD OLD DAYS, BEFORE they had media consultants. When guys like Nelson Rockefeller would spend 5 to 10 million dollars on a campaign (that would be about 30 million today). That was before the media monsters like me came along.

—David Garth

THE CEDAR STREET TAVERN—WHERE you could see everyone and there was always great conversation.

—Alex Katz

OLD NEW YORK.

—Al Hirschfeld

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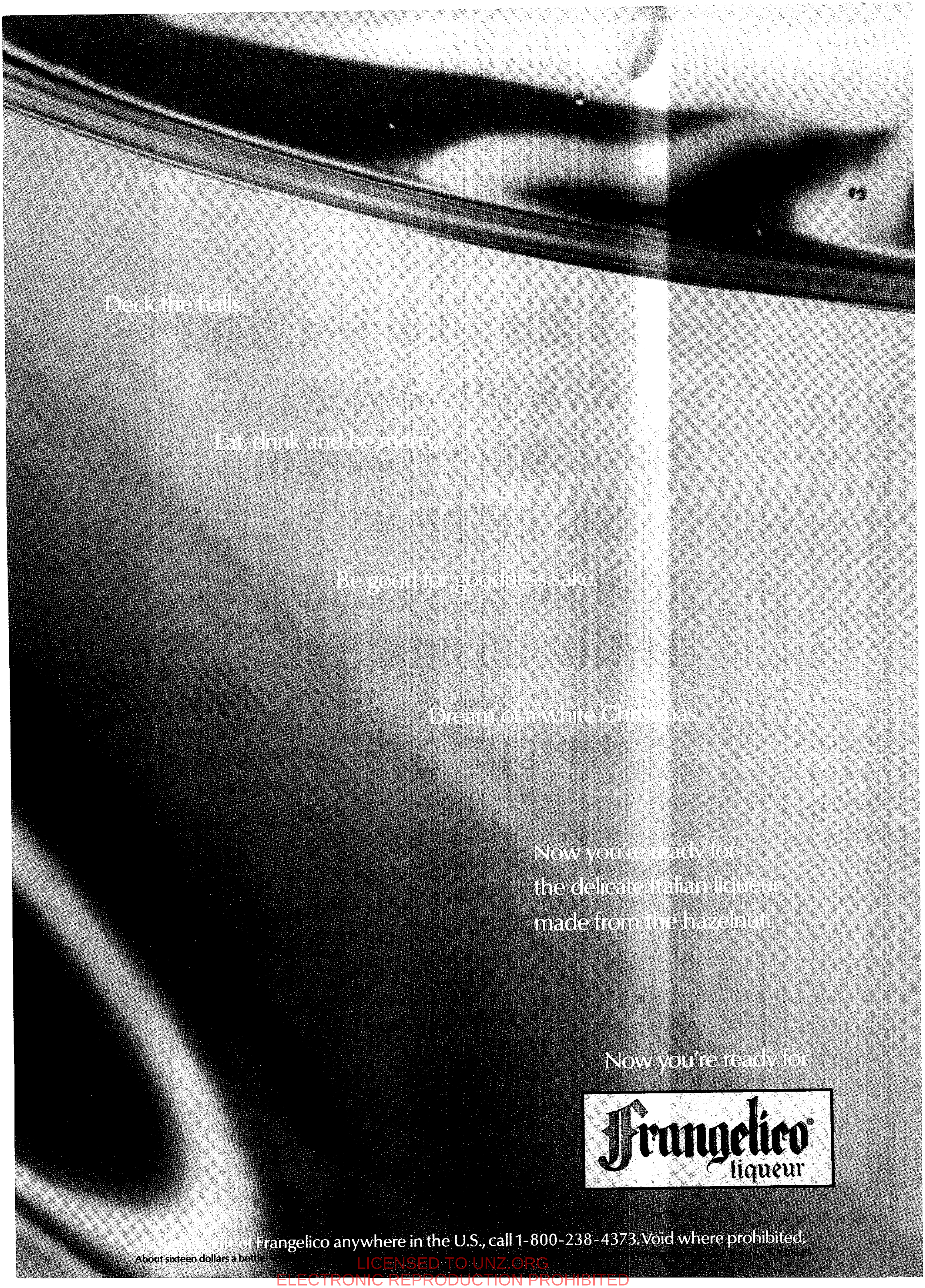

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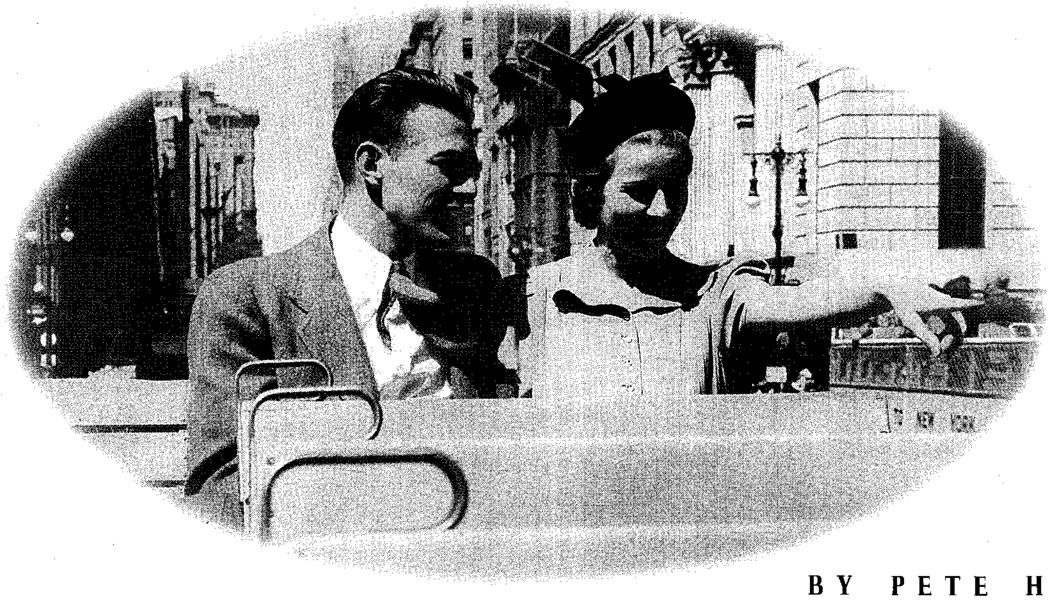


BY PETE HAMILL

ONCE THERE WAS ANOTHER CITY HERE, AND NOW IT IS gone. There are almost no traces of it anymore, but millions of us know it existed, because we lived in it: the Lost City of New York.

It was a city, as John Cheever once wrote, that "was still filled with a river light, when you heard the Benny Goodman quartets from a radio in the corner stationery store, and when almost everybody wore a hat." In that city, the taxicabs were all Checkers, with ample room for your legs, and the drivers knew where Grand Central was and always helped with the luggage. In that city, there were apartments with three bedrooms and views of the river. You hurried across the street and your girl was waiting for you under the Biltmore clock, with snow melting in her hair. Cars never double-parked. Shop doors weren't locked in the daytime. Bus drivers still made change. All over town, cops walked the beat and everyone knew their names. In that city, you did not smoke on the subway. You wore galoshes in the rain. Waitresses called you honey. You slept with windows open to the summer night.

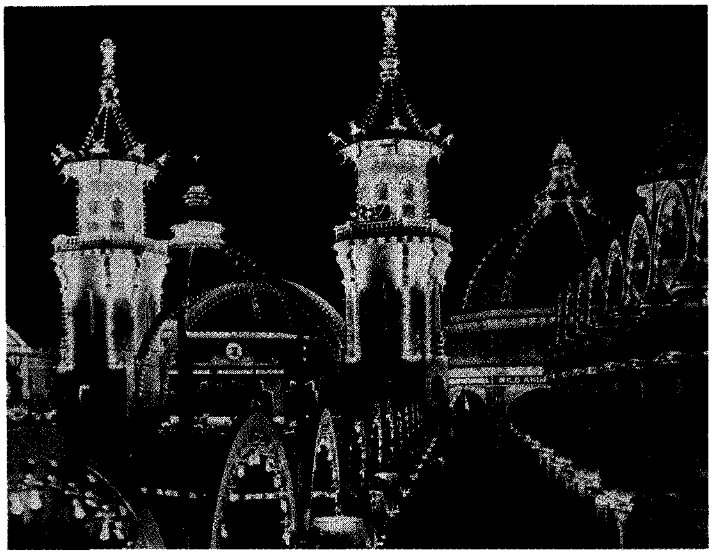
That New York is gone now, hammered into dust by time, progress, accident, and greed. Yes, most of us distrust the memory of how we lived here, not so very long ago. Nostalgia is a treacherous emotion, at once a curse against the present and an admission of permanent resentment, never to be wholly trusted. For many of us, looking back is simply too painful; we must confront the unanswerable question of how we let it all happen, how the Lost City was lost. And so most of us have trained ourselves to forget.

And then suddenly, you hear a certain piece of music and you are once again at the bar of the Five Spot on St. Marks Place. You are listening to Monk, of course, and working hard at being hip. On another afternoon, you see the slanting yellow light on 125th Street, and abruptly you are again leaving Frank's restaurant in the early sixties after lunch with a politician and you walk down to Michaux's bookstore to find that rare poem by Countee Cullen or read the news from Africa. You flick on the television set late on an exhausting night, and in the silvery images of some forgotten forties movie, you glimpse the Brevoort Hotel on Fifth Avenue and

Photograph: FPG International. Hand-tinting by Bill Kobasz.

8th Street and then you are at one of its sidewalk tables again with an impossibly beautiful girl on a cloudless summer afternoon. All the wars are over, you have an entire $30 in your pocket, and the whole goddamned world seems perfect. Who then resident in the Lost City could dare imagine a day when the Brevoort would be gone, along with the Five Spot and Monk, Frank's and Michaux's, and even that impossibly beautiful girl?

IN THE CROSS-CUTTING OF MEMORY, THE BREVOORT leads you down 8th Street when it was the splendid Main Street of the Village. You have come up out of the subway from Brooklyn or Queens or the Bronx and are engulfed by swarming crowds, lining up for Bergman or Fellini at the 8th Street or the Art, and the very air seems thick with sensuality. Old guys are selling lemon ices from carts. There's a Bungalow Bar truck down at the corner. Music is playing from upstairs apartments in this year before air-conditioning silenced the New York night: Symphony Sid or Jazzbo Collins, Alan Freed or Murray Kaufman (*Mee-a-zurry, Mee-a-zurray, all through the night*) . . . even, in memory, Jack Lacy on WINS before it became an all-news station (*Listen to Lacy, a guy with a style, of spinning a disk with finesse, yes, yes*). If it's warm enough, and the right year, you can hear the ball games too: Ernie Harwell and Russ Hodges bringing us the Giants (with Frankie Frisch the Fordham Flash on the post-game show), or Red Barber and Connie Desmond with the Dodgers, or hear the simulated crack of a bat and the simulated roar of a crowd, and *Today's baseball, with Bert Lee and Marty Glickman, and the absent Ward Wilson, who is ailing. . . .* Ward Wilson was always absent. Ward Wilson was always ailing. And nobody listened to the Yankees.



LUNA PARK.

Across the street is Hans Hofmann's art school, in the building that used to be the Whitney Museum. Upstairs, you can see the backs of stretched canvases, the faces of people talking passionately about space and gesture, oblivious to the dense space and extravagant gestures of the street below them, but subliminally driven by its energy. There, wandering up from MacDougal Street: That's Joe Gould, who has translated Rimbaud into the language of seagulls and is writing the oral history of the world. You run into Hans Hess, the great émigré typographer from Huxley House, and he once more insists upon the obvious superiority of Caslon over Garamond, "except, of course, in boldface." Then you wander into the pulsing heart of the great crowded street: the Eighth Street Bookshop.

All here is intimidation, if you are young and recently arrived in the Village: Kafka and Brecht, Artaud and Ionesco glower from book jackets; the clerks look through you; Eli Willentz, the owner, sighs when you mispronounce a writer's name. But look: There is James Baldwin, home from Europe, talking near the counter to Eli—a man like any man, not a statue in the park; Robert Creeley is in from Black Mountain College; the small, dark man looking at the book of drawings by Heinrich Kley is Alfred Andriola, who draws "Kerry Drake" in the *Mirror;* the thick-bodied man with the face of a disappointed stevedore is Franz Kline; and walking past the store, waving diffidently, is Harold Rosenberg. To make this a perfect New York evening, the next strolling New Yorker would have to be Sal Maglie.

They're all gone now. A Nathan's opened on the corner and the Eighth Street Bookshop closed and the street changed and everybody went away or died. They became part of the Lost City, along with the San Remo, where Maxwell Bodenheim wrote poems for bar change before he got himself murdered; the Rienzi; the Fat Black Pussy Cat; and the *old* Figaro, where the most beautiful waitresses worked and you read for hours over coffee or listened to old men with Austrian accents argue about Wittgenstein at the next table, without being pried from the chair. Maybe we broke them; we had no money then, and the owners didn't seem to care. Maybe the old refugees from Hitler made too much money and moved uptown; maybe the cops made life impossible; maybe the places just wore out. What matters is this: They are gone.

As are so many other things. No young New Yorker can ever go on a summer evening with a girl to listen to free concerts under the stars at Lewisohn Stadium. The young will not pay a dime to ride down Fifth Avenue in a double-decker bus (killed in '53) or race up Third Avenue on the el, gazing into living rooms out of John Sloan or Edward Hopper, propelled above Clarke's and Original Joe's and Manny Wolf's and the High Hat. Once, King Kong himself had assaulted the el and it had survived, with its rusting potbellied stoves in the waiting rooms. But in 1955, the last great el in Manhattan (there were others on Second Avenue, Sixth Avenue, Ninth Avenue) was torn down, vanishing into the Lost City, to be replaced with still another bland arroyo of steel and glass.

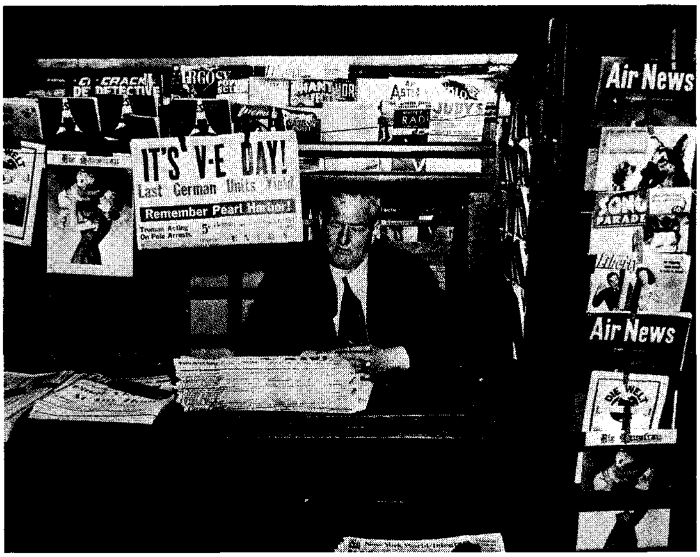
On the most basic level, of course, these were simply means of transportation. When better methods were invented, they were replaced. But alas, the double-decker buses were more than just a means of moving people uptown or down; they were also a *ride,* adding an element of play to the task of going to work. And the el was more than a people-hauling machine; it was at once monument, curse, shelter, frontier, and a roaring example of energy made visible.

Perhaps most stupid of all the stupidities inflicted upon the city in the years after the war was the destruction of the trolley-car system. Every time I see a groaning bus coughing fumes as it lumbers across three traffic lanes, I long for the trolley cars. They were electric and therefore didn't poison the air. They ran on steel tracks and so were unable to bully their way across other traffic; at the same time, they helped police that traffic, preventing by their implacable presence the infuriating double- and triple-parking that today clots so many of our streets. Some trolleys were chunky, square, steel-and-wood affairs that looked

Photograph by Samuel H. Gottscho.

like the Toonerville Trolley in the comics; their geriatric cousins still live in San Francisco and New Orleans. Others were able to remove their side panels in the summertime. The newest ones were sleek and "streamlined." And they seemed to go everywhere. Within the limits of my own Brooklyn hamlet, we had eleven separate lines: on Flatbush Avenue, Union Street, Bergen Street, Vanderbilt Avenue, Church Avenue, 9th Street, 15th Street, Fifth Avenue, Seventh Avenue, McDonald Avenue, and, most gloriously, on Coney Island Avenue. The last was "streamlined," all silver and green, and it carried us from Bartel-Pritchard Square all the way to Coney Island, past row houses and strange chalky neighborhoods, through the last of the Brooklyn vegetable farms and then into an immense brightness, the sudden odor of the sea air and the beach beyond. No wonder that lost baseball team was once called the Trolley Dodgers. No wonder nobody I knew drove a car.

Coney Island is still there, of course. But in the summertime now, the girls don't dance beside the pool at Oceantide or pick up boys at Raven Hall. There is no line at Mary's Sandwich Shop. Nobody is at the bar at Scoville's, where my father and his friends did their drinking, or at McCabe's, where the younger crowd did theirs. Nobody listens to bands at Feltman's. You hear no laughter at Steeplechase the Funny Place, nor will you see sailors and squealing girls strapped together into the parachute ride. They're all dead or gone.



WEEGEE'S NEWSSTAND.

I remember being in Coney Island the day that Luna Park burned to the ground. The year was 1944. I was a boy. But there was a sudden stirring on the beach, a movement away from the surf to the boardwalk, and then great clouds of black smoke piling into the cobalt sky. You could hear voices: *Luna Park's on fire*. People were running then, and we could hear the sirens of the Fire Department and saw high arcs of water rising in a beautiful way and falling into the flames. Reporters were there and photographers with Speed Graphics, all of them wearing hats with press cards stuck in the rims, just as they did in the movies. We watched for hours, drawn as New Yorkers always are to the unity of disaster, and saw the rides and buildings collapse into black, wet rubble until there was no more Luna Park. The next day, we read all about it in the newspapers, and I felt for the first time that peculiar New York sensation: Something that was once in the world is now gone forever.

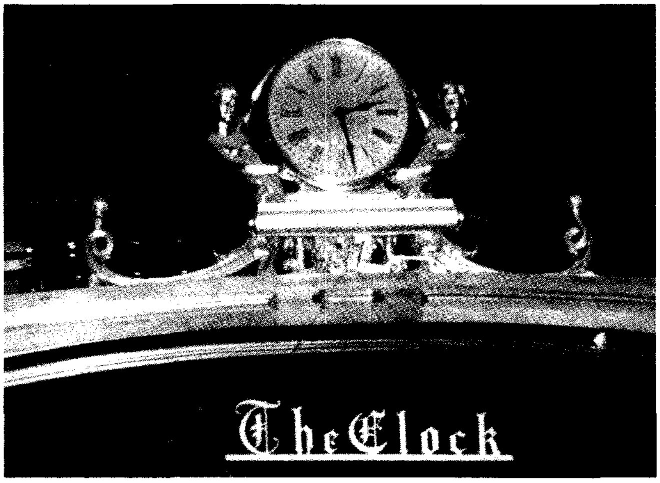
THERE IS A PHOTOGRAPH BY WEEGEE, TAKEN ON V-E Day, 1945, that shows a man working at a newsstand. We can see three daily newspapers: the *Journal-American*, the *World-Telegram*, and *PM;* the magazines are *Liberty, Air News, Argosy, Song Parade, American, Judy's, Crack Detective, Phantom Detective, Cartoon Digest, American Astrology, White's Radio, Magazine Digest, Popular Science, Mechanix Illustrated, Die Hausfrau,* and *Die Welt* (must've been a Yorkville newsstand). We cannot see some other New York dailies that were publishing that year: the *Herald Tribune* and the *Mirror*, and in the outer boroughs, the Brooklyn *Eagle*, the Brooklyn *Times-Union*, the Bronx *Home-News*, the Long Island *Press*, the Long Island *Star-Journal*. They are now all dead, as is every other publication on that newsstand except *Popular Science* and *American Astrology*. It's one of the saddest photographs I've ever seen.

Around the time the newspapers began to die, the older New York started giving way to the new. Television was changing everything. Within a decade of its triumph in the mid-fifties, it killed the nightclubs and supper clubs: the Latin Quarter, the Stork, El Morocco, the Copa, Billy Rose's Diamond Horseshoe, the Astor Roof, Ben Maksik's out in Queens, the Elegante in Brooklyn (where I once saw a smashed Judy Garland perform for a roomful of gangsters), the Château Madrid, Sammy's Bowery Follies (which biographer Herbert Lottman tells us Albert Camus enjoyed so much, on his only trip to New York, that he had A. J. Liebling take him back twice), Nick's in the Village, Tony Pastor's, all the West 4th Street strip joints like the Heat Wave (run by Tony Bender), to mention only a few. Lindy's, made famous by Damon Runyon, wasn't a nightclub, but it was a night *place,* full of columnists (the old three-dotters), press agents, gangsters, and show-business people, and it survived into the sixties. For a while near the end, I worked for the *Post* outside the place in a radio car with photographer Artie Pomerantz and once saw Walter Winchell do a tap dance on the sidewalk. The old bebop palaces on 52nd Street turned into strip joints (Ah, Lily St Cyr! O, Winnie Garrett! And where is Evelyn West and her Treasure Chest?) and then fell before the developers. Bill Miller's Riviera, across the North River under the George Washington Bridge. Even Birdland closed. Many of these places were velvet-roped dives, run by wiseguy veterans of the Prohibition wars; to drop into the Copa upon a winter's eve was to risk an arrest for consorting. Some peddled junk and women; a few provided floating crap games in nearby hotels; they clipped customers, abused or exploited too many of the performers. But they had energy and color and a certain brutal style, and when they vanished, something went out of New York.

But television didn't just shutter nightclubs. The movie houses began closing, too. In my neighborhood, we had the RKO Prospect, the Venus, the Globe, the 16th Street, the Sanders, the Avon, and the Minerva: all gone. In downtown Brooklyn, the RKO Albee died along with the Fox (where Buddy Holly and Ritchie Valens and the Bopper played in the big rock-and-roll shows), the Brooklyn Paramount and the Duffield and the Terminal up on Fourth Avenue, beside the Long Island Rail Road, where you could see three movies for a half-dollar. Wandering through the souk of the Lower East Side, you could find the Palestine, the Florence, the Ruby, and the Windsor (among many others, most of which were nicknamed The Itch); they, too, died, driven into the Lost City with the great Yiddish theaters: the Grand, the Orpheum, the Yiddish Arts. Out in Queens, around 165th Street, the Loew's Valencia closed, along with the Alden, the Merrick, the Jamaica, the Savoy, and the Hillside. On East 14th Street in Manhattan, there was a place called the Jefferson, where we went to see the Spanish movies and vaudeville

Photograph by Weegee's.

acts, improbably trying to learn the language from Pedro Infante and Jorge Negrete, lusting for Sarita Montiel, laughing at the comedy of Johnny El Men, while ice-cream vendors worked the aisles. Gone. In Times Square, the Capitol disappeared, the Roxy, the Criterion, the Strand. The Laffmovie on 42nd Street played comedies all day long, but now, where Laurel and Hardy once tried to deliver Christmas trees, the movies are about ripped flesh. Who now can verify the existence of the old Pike's Opera House on 23rd Street and Eighth Avenue (converted first to vaudeville and then to movies after the Metropolitan Opera established itself at 39th Street and Broadway)? It was torn down to make way for the ILGWU houses, thus eradicating the building where Jay Gould once had his office and where Fred Astaire learned to dance. And most astonishing and final of all, the Paramount itself was murdered in its sleep.



HOT SPOT AT THE BILTMORE.

None of this was new. In Nathan Silver's elegiac 1967 book, *Lost New York,* we can see photographs of many of the vanished ornaments of our city: the beautiful Produce Exchange at Beaver and Bowling Green, destroyed in the mid-fifties; the three Brokaw mansions at 79th and Fifth, two of which were smashed into rubble in 1965, to be replaced by an ugly high rise; Rhinelander Gardens on 11th Street between Sixth and Seventh Avenues, with their cast-iron filigreed balconies and deep front gardens, demolished in the late fifties; the splendid Studio Building at 51-55 West 10th Street, designed by Richard Morris Hunt, inhabited by a string of artists, including John La Farge and Winslow Homer, until it was demolished in 1954; the elegant, high-ceilinged cast-iron buildings on Worth Street between Church and Broadway, torn down in 1963 to make way for a parking lot; the old Ziegfeld Theater at 54th and Sixth; the Astor Hotel on Broadway between 44th and 45th; dozens of others. A city is always more than its architecture, but to destroy the past that is expressed by enduring architecture is an assault on history itself. Growing up here, you learned one bitter lesson: Whenever something was destroyed for the crime of being old, what replaced it was infinitely worse.

All along, there were complaints from architects, historians, and a few concerned citizens about this municipal vandalism. Usually, they were dismissed as the sentimentalities of cranks. But after a group of dreadful men ordered the destruction of Pennsylvania Station in 1963 to make way for the equally dreadful new Madison Square Garden (they subsequently brought their gift for ruin to the railroad itself), there was a widespread sense of horror and fury. Outraged citizens fought for and won the establishment of a Landmarks Preservation Commission. Many buildings have been saved, including Grand Central Terminal and Radio City Music Hall. But when it was decided to slam the Marriott Marquis Hotel into Times Square a few years ago, it was still impossible to save the Astor theater (opened in 1906), the Bijou (1917), the Gaiety/Victoria (1909), the Helen Hayes (1911), and, most heartbreaking of all, the Morosco, which had survived wars, depression, and turkeys since 1917. They're gone. Forever.

BUT LISTEN: SOMEONE OUT IN THE STREET IS PLAYING an old tune. We are in a white, silent house in Gramercy Park in winter or out upon the granite cliffs of Fort Hamilton. Snow is falling. It is almost midnight. Listen: It's the sound of an organ-grinder. And if you surrender to the sound, you can go back. . . . You can still call down to a neighbor through the dumbwaiter shaft. You can go to Grand Central and pick up the *20th Century Limited* for Chicago on Track 34. You can sip coffee at the Cafe Royal on 12th Street at Second Avenue and listen to the sound of Yiddish. You can celebrate St. Patrick's Day at Moskowitz & Lupowitz. You can gaze up at the Stuyvesant building at 142 East 18th Street and know that here Richard Widmark kicked that old lady down the stairs. You can go to a rent party on a Saturday night and then go to Minton's Playhouse and hear Art Tatum. You can shop at the Hester Street market or at Wanamaker's, at Namm's or Loeser's or Mays or Martin's in Brooklyn, at Gertz in Jamaica, at Best and Company or Ohrbach's, at Masters or Korvette's. You can still go to Gimbel's. If you are poor, you can go to S. Klein on Union Square and battle for bargains with the toughest women in the history of New York.

If it's very late and you are hungry, you can take a cab to the Belmont Cafeteria downtown or the Garfield on Flatbush Avenue. Better: Wait till tomorrow; there's a 99-cent hot lunch at the Tip Toe Inn on 86th and Broadway. Have the brisket and then drop a nickel in the subway and go downtown and take a walk. The old socialists are still discussing the imminent collapse of capitalism with the writers from the *Forvetz* at the Garden Cafeteria. In Union Square, they are arguing about surplus value, the Spanish Republic, and the true meaning of Marx's *Grundriss.*

Or wander through midtown. That's Frankie Carbo, the gangster, at the bar of the Neutral Corner, up the block from Stillman's Gym, and if you don't like his company, and you've already seen the fighters work out at Stillman's, you can go up to Harry Wiley's in Harlem and catch Sugar Ray Robinson or go down to 14th Street, where Cus D'Amato has a kid named Patterson in the Gramercy Gym. You can get into a big old Packard, as I did with my father and his friends once during the war, and ride out to the Gym at Georgia and Livonia in Brownsville, where Bummy Davis trained under the agate eyes of the hoods from Murder Incorporated. You can see fights at the St. Nicholas Arena on West 66th Street, at the Eastern Parkway Arena, the Ridgewood Grove, the Coney Island Velodrome, Fort Hamilton Arena, the Broadway Arena, the Star Casino in the Bronx, or the Jamaica Arena. Or if it's a Friday night, you can go through the lobby of the old Garden at Eighth Avenue and 50th Street, past the detectives and the wiseguys and the fight managers, past the bronze statue of Joe Gans, and into the great smoky arena.

In the Lost City of New York, the subway will be a nickel

Photograph ©1985 Fred W. McDarrah.

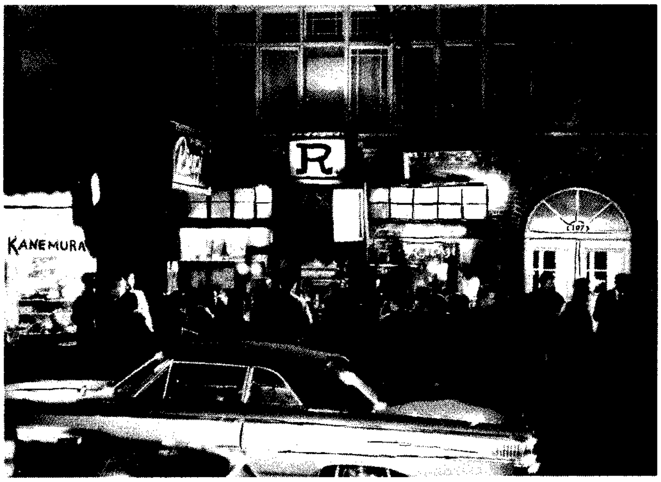
forever, and if you fall asleep and travel to the end of the line, you will still have your wallet and your life. In the Lost City, you can still go to Dexter Park on Eldert's Lane on the Brooklyn-Queens border and see the amazing players from the Negro Leagues, maybe even Josh Gibson, who once hit a ball out of there that traveled more than 600 feet; you can see the Bushwicks play baseball, hoping for a call from Branch Rickey; you can watch the House of David baseball team and the best of the immigrant soccer teams. We still have the Polo Grounds. We still have Ebbets Field. We still have Willie Mays.

If it's a sultry August evening, you will be able to hurry down to Sheepshead Bay and step up to the Clam Bar at Lundy's. Or you can drive out to Rockaway, get on the rides at Playland, drink cold beer and eat pig's feet at Fennessey's, Gildea's, or Sligo House, McGuire's or the Breakers, and look at the girls outside Curly's Hotel at 116th and the ocean.

If that is too long a journey, you can ride one of the many ferries that cross the Hudson each day to Jersey. You can swim in the rivers without fear of disease, and even swim at night with the seals in the Prospect Park Zoo. You can trust the oysters from Long Island Sound. You can spend an entire Saturday among the used bookshops along Fourth Avenue. You can watch seaplanes flying down the East River, dipping elegantly under the bridges and out to the vast harbor. Listen: You might even hear the Pan Am Clipper leaving from Floyd Bennett for Lisbon.

The Lost City is full of forgotten common and proper nouns: Red Devil paint, Cat's Paw soles and heels, Griffin All-Black might still exist, but I don't see them anymore. Nor do I see beers called Trommers White Label, Ruppert's, and Rheingold, candies called Sky Bars, Houten's, and B-B Bats. And for young men going out on dates, a repulsively flavored package of licorice microchips called Sen-Sen that is guaranteed to keep your breath sweet while kissing. In some lost year, Junior Persico is in Rosie's Royal Tailors next to the 72nd Precinct in Brooklyn, being measured for pants with a three-inch rise, pistol pockets, saddle stitching, a balloon knee, and a thirteen peg. He will walk home looking like an Arabian prince.

Meanwhile, the eternal New York war against the cockroach is being waged with J-O Paste and Flit. The men are smoking Fatimas and Wings. In the candy stores, they are selling loosies (2 cents apiece, two for 3), mel-o-rolls, Nibs, hard car'mels, Bonomo Turkish taffy, long pretzels, Mission Bell grape and Frank's orange soda, twists, egg creams, lime rickeys, and a nice 2-cents plain. Everybody knows what a skate key is and what it means when your wheels get "skellies." A pound of butter is carved from wooden tubs. Here, your only jewelry is a code-o-graph or a whistling ring. And here you always have spaldeens. An endless supply. Pink and fresh and beautiful. Spaldeens: made no longer by the A. G. Spalding Company; street kids now would rather smoke crack than hit a ball three sewers. But we still have them here in the Lost City. Spaldeens: traveling high into the sky of a thousand neighborhoods in the game called stickball. The game is almost never played anymore, except by aging men. In the Lost City of New York, we will play it forever.



THE RIENZI.

IN THIS NEW YORK, YOU CAN STILL WANDER THROUGH the stalls of the Washington Market. You can get your hair cut for a quarter at the barber schools on Third Avenue and the Bowery. You can watch the leather-workers ply their trade at the foot of the Manhattan Bridge or watch the old craftsmen roll cigars on Astor Place or see an old Italian shoemaker working in a window with his mouth full of nails. You can bring your kitchen knives down to the truck to be sharpened. You can watch the iceman make his deliveries, stronger than any other man on earth. You can wait for the "rides" to come around in the evening: the Whip and the Loop-the-Loop. You can hang out at the pigeon coop on the roof. You can put your groceries "on the bill." If you get sick, the doctor will come by in an hour. You can sit at the Battery and watch the ocean liners cleave through the harbor, stately and powerful among their court of tugboats, heading for berths on the North River (the reporters have arrived on the launch, with their press cards in their hats, and they are interviewing the Duke and Duchess of Windsor, or propping a movie star on top of a steamer trunk). You can walk out on the white porch of the Claremont Inn on Riverside Drive and 125th Street and watch the cruise boats move north to Bear Mountain. On Sunday nights, you will almost certainly turn on the radio and hear that staccato voice: "Goodevening Mr.andMrs. NorthandSouthAmerica and alltheshipsatsea. . . . Thisis WalterWinchellandthe JergensJournal—*let's go to press. . . .*"

Or you can meet that girl in the polo coat who is arriving at Penn Station from college in Vermont or Ohio or Philadelphia. And if you're lucky, if all goes well at Seventeen Barrow Street or the Bijou or the Olde Knick or the Fleur de Lis, if you have enough money and courage, you might succeed in taking her to the old Ritz Carlton and wake up with her in the bright, snowy light of New York. If it isn't that easy, you will postpone everything. You will take her to Condon's. Or to hear Miguelito Valdes sing "Babalu" in the club at the Great Northern Hotel, knowing that upstairs in 1939 William Saroyan wrote *The Time of Your Life* in five days and maybe the two of you could find the room (in the interests of literature, of course). Maybe you'll get a sandwich at Reuben's or stroll through Times Square and look at the Camel sign with the guy blowing smoke rings into the night or the two huge nude statues flanking the waterfall of the Bond Clothes sign and then slip into Toffenetti's for coffee or head east to Glennon's for a few final beers. Take your time. All of this will be here tomorrow too. Yeah.

I suppose that 30 years from now (as close to us as we are to 1958), when I've been safely tucked into the turf at the Green-Wood, someone will write in these pages about a Lost New York that includes Area and the Mudd Club and Nell's, David's Cookies and Aca Joe and Steve's ice cream. Someone might mourn Lever House or Trump Tower or the current version of Madison Square Garden. Anything is possible. But if so, I hope that at least one old and wizened New Yorker will reach for a pen and try to explain about *our* lost glories: and mention spaldeens and trolleys and—if he can make it clear, if he has the skill and the memory—even Willie Mays.

Photograph by N.Y. *Daily News.*

The Automat

BY NEIL SIMON

WE WERE A POOR FAMILY. “HOW POOR?” you may ask expectantly, knowing that I sometimes dabble in humor. When I was eight years old, I was sent to a charity camp (Eddie Cantor’s camp for boys) for two weeks in the summer and then bused back to New York so the next group of ragamuffins could come out of the city to see what trees and bushes looked like. If your father made more than $35 a week, you were considered upper-class poor people and thus not eligible for trees and bushes. We were so poor I could have been eligible for *four* weeks at Eddie’s camp and might have become a botanist. The food was so atrocious that not even Oliver Twist would have asked, “More, please.”

And so I grew up to be a man of simple tastes. Simpler than you can imagine. To this day, I dream of those Sunday nights in the Depression, when my mother—divorced, jobless, and taking in two boarders to help pay the rent—would treat me to dinner at the Automat. The Automat! The Maxim’s of the disenfranchised. A large, rectangular hall, filled with shiny, lacquered tables surrounding a glass booth, where the nimblest fingers on earth dispensed change for a quarter or a dollar in nickels . . . endless nickels, shiny nickels, magical nickels that were slipped into slots on the wall, and before your very eyes, an Open Sesame roll came around the bend of a glass cubicle, was removed, and, once the door had slammed shut, was quickly replaced by another succulent sandwich of soft bread, fresh slices of egg, chunks of crisp bacon, fluffy lettuce, sliced ripe tomatoes, and rich mayonnaise. I salivate as I type this.

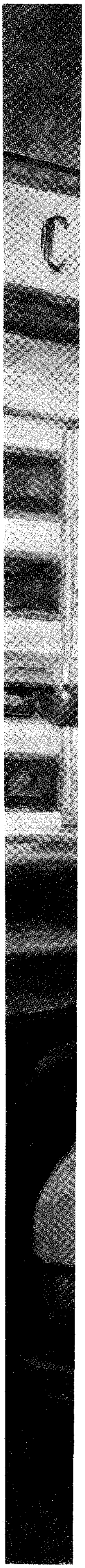
To have your own stack of nickels placed in your own tiny hands; to be able to choose your own food, richly on display like museum pieces; to make quick and final decisions at the age of eight, was a lesson in financial dealings that not even two years at the Wharton School could buy today. My favorite meal? I warned you my tastes were simple. Fish cakes with a small jar of tomato sauce (25 cents); baked beans in a brown cup, glazed with sugar and a hefty piece of pork (so good one risked rejection from your Jewish heritage—for 15 cents); cole slaw, so creamy and sweet you were sure your mother phoned ahead and said, “Make it specially good today. It’s my boy’s birthday” (10 cents); a seeded kaiser roll and butter (to this day, I am still licking poppy seeds from the tips of my fingers—10 cents); a glass of cold milk poured from the mouth of a bronzed fish (5 cents); and (trumpet here, please) two dark-chocolate cupcakes *with,* mind you, chocolate sprinkles placed on top, both served on the same dish (10 cents). All this for 75 cents. This was one boy unhappy to see the Depression end.

No private tables. You shared . . . not only your space but your new dining partners’ health problems, financial worries, and marital difficulties. The things I learned at eight with my face in a jar of baked beans, listening intently to my neighbors’ tales of woe. Better than three years at Princeton. People never even bothered with introductions. They picked up right in the middle. “I’m having my gallbladder taken out next week” . . . “Is this your son? He’s too skinny” . . . “My wife is dead now, let me see, 32 years. No, 33. No, maybe 32.” Walking home, I would ask my mother, “What was that man talking about?” And always the same answer: “They’re crazy there. Pay no attention to them.”

Sunday nights at the Automat also meant exploring. Solo flights of freedom up the stairs to the balcony, where another “element” dined, occasionally dropping their Uneeda biscuit crackers below, making direct hits into someone’s vegetable soup. Some complained to the manager; others just stirred their soup. It was a sturdier group who dined up there, those who climbed the 23 steps with trays filled with hot dishes and heavy dinnerware. Remember, this was the pre-plastic era, when a cup was a cup, a glass was made to last longer than the Ming dynasty, and a dish weighed far more than the Salisbury steak that it carried. Oh, for the stolidity of the thirties.

Into the forties, I maintained my affection for the Automat. Hours spent doing my homework over milk and cupcakes (same taste, slightly higher price), and the same friendly but unrequested conversation: “What are you, a youngster?” . . . “What do you think of this war? Some crazy business, huh?”

And the years went by and I turned from a day customer to a night patron, working on those first attempts at monologues and sketches at two in the morning, over steaming black coffee and fresh cheese Danish. And a voice from the stranger opposite me. “Where you from? California?” “No. I grew up in New York.” “Is that so? Where in New York?” “At this table.”



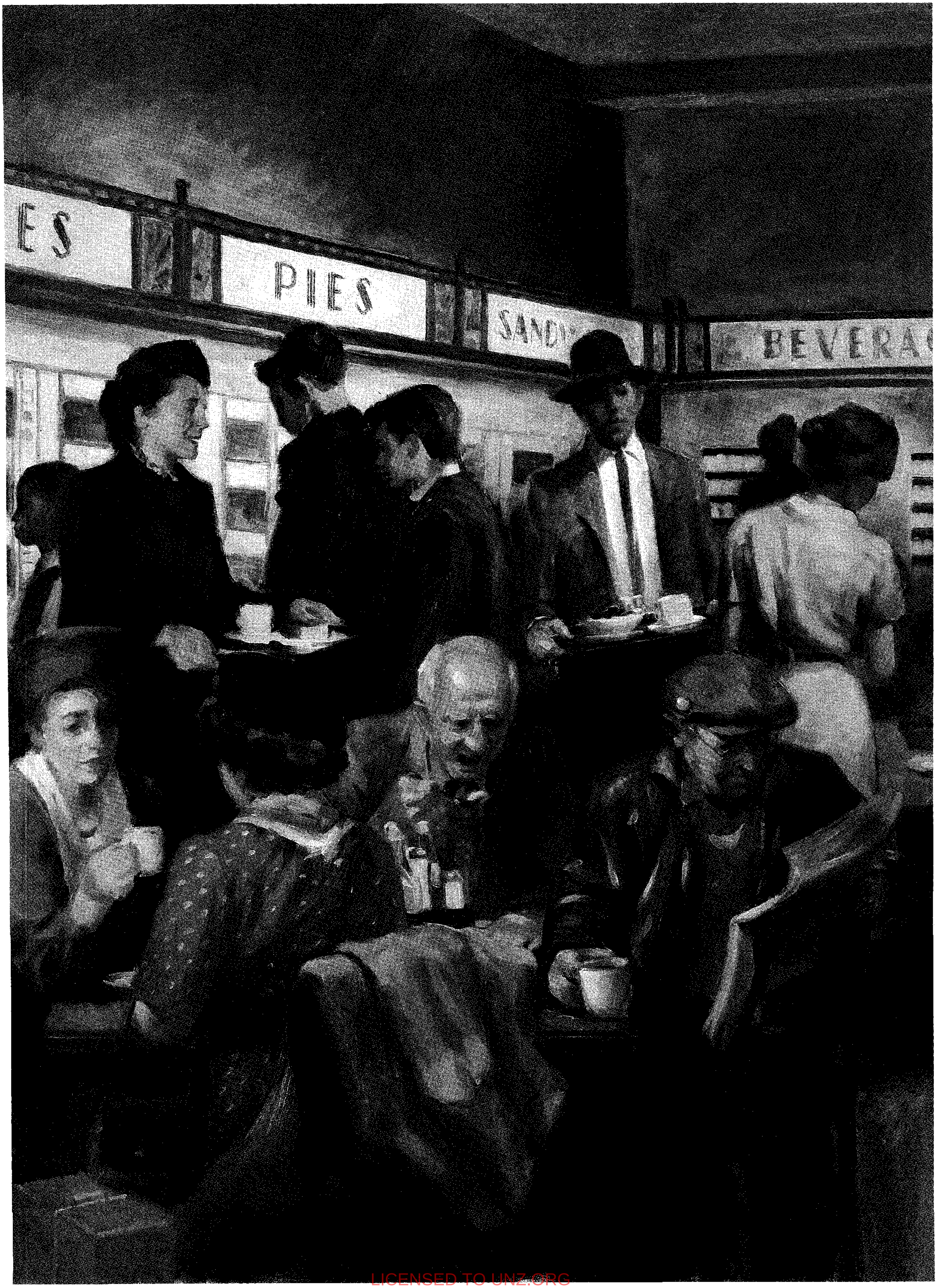

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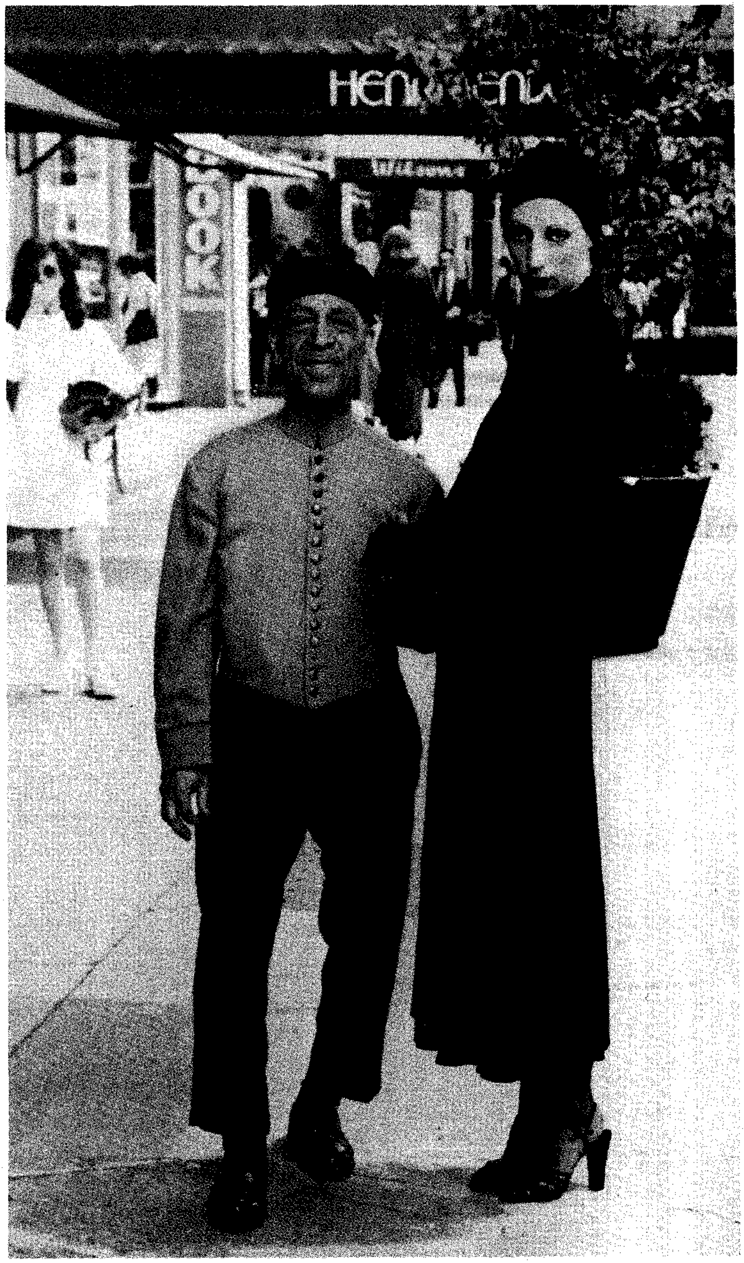
ILLUSTRATION BY MAX GINSBURG

Buster of Bendel's

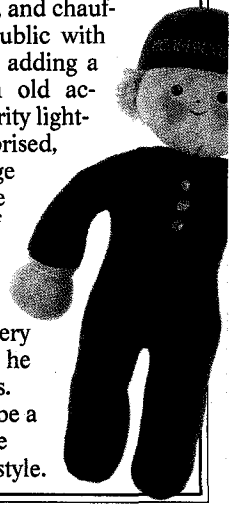
BY GERALDINE STUTZ



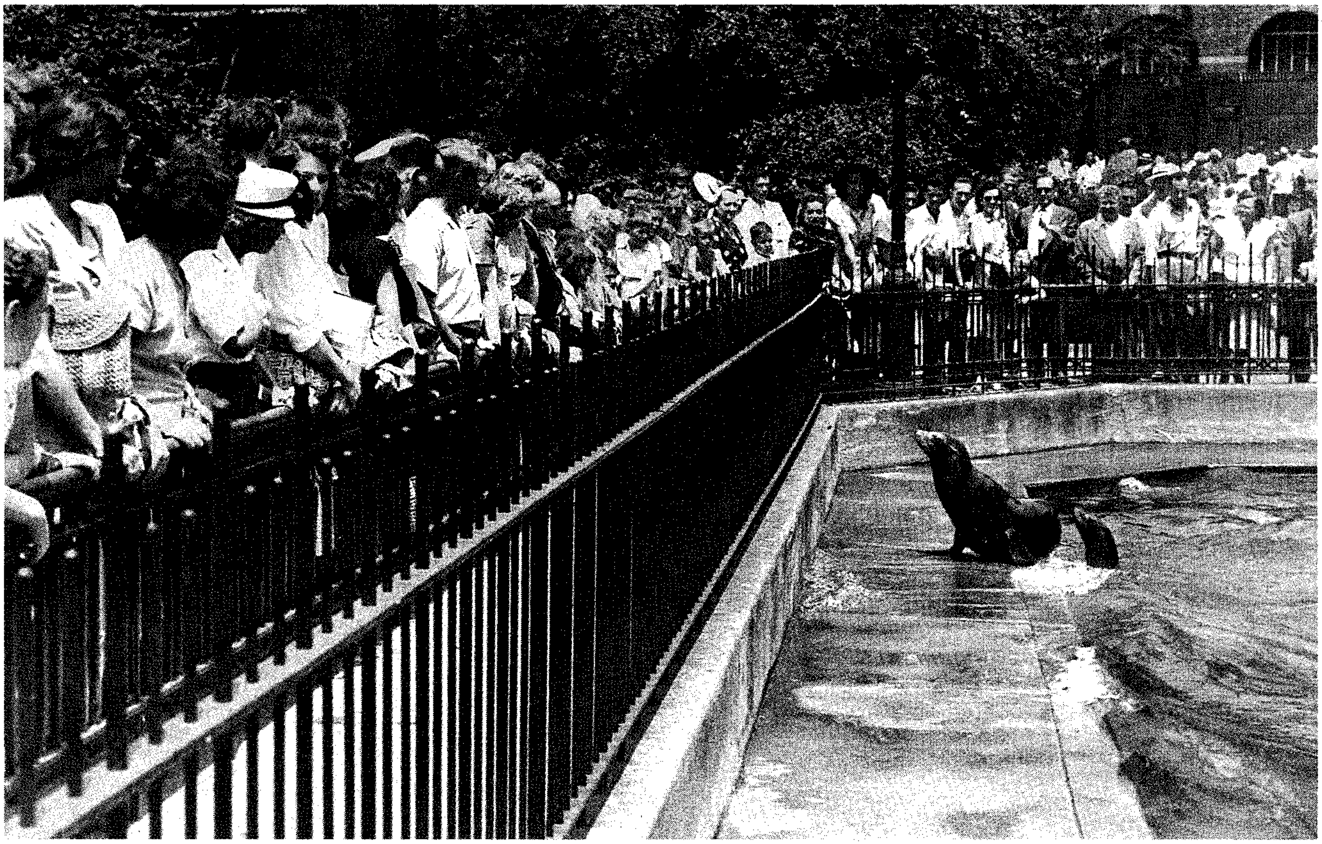
WHEN I CAME TO BENDEL'S, IT WAS A faded little white elephant with a vivid past—a charming carriage-trade shop in the teens, a chic, small store with international cachet in the twenties and thirties, the cynosure of dowagers and debutantes in the forties and fifties. By 1960, only two vestiges of those earlier days of grace and glory were visible. One was Bendel's own soap, made to a formula that dated from the long-gone days when the original Henri was a boy. The other was James Jarrett Jr.—known to all and sundry as Buster—the doyen of the door at 10 West 57th Street.

Even then, Buster had been there forever—handing high society and hoi polloi out of horse-drawn cabriolets, limousines, and taxicabs for more than 50 years. And for the next quarter century, while the store came into its own once more, Buster set the Bendel tone and guarded the Bendel turf. Not only did he own the sidewalk; the street was his, too. He was fearless in the face of traffic. And for him, it stopped. So did taxis, bypassing other waving hands when they saw him signal.

Diminutive and dapper in his brass-buttoned uniform and the Buster Brown bandbox hat that gave him his nickname, Buster was famous, known to every shopper, stroller, cabbie, and chauffeur in town. He greeted his public with evenhanded civility—sometimes adding a jaunty two-finger salute to an old acquaintance. He carried his celebrity lightly—pleased, but scarcely surprised, when a doll made in his image met with runaway success in the store and joined the roster of treasured memorabilia at the Museum of the City of New York. But, then, pride of place was Buster's strong suit. The very set of his shoulders implied that he was, after all, Buster of Bendel's. To me, of course, he'll always be a dear and indelible memory— the symbol of special, irreplaceable style.



Photographs: left, hand-tinting by Bill Kobasz; right, photograph by David Kelley.



Central Park Zoo

BY SUSAN CHEEVER

When I was growing up in New York, the cultural and social center of the city was the old Central Park Zoo. Early Saturday mornings, my father and I would take the 59th Street trolley with its scratchy wicker seats over to Fifth Avenue and trot down the steps past the crenellated towers of the Armory toward the Lion House. For a while, my best pal—a boyfriend my father wholeheartedly approved—was Joe the chimp, an antic character who zoomed around the zoo paths on roller skates, wearing a Brooklyn Dodgers uniform and a dead cigar in the corner of his smile. Later in the morning, when the zoo got crowded with Park Avenue mothers, nannies, and children in coats with velvet buttons, Joe's keeper put him back in a cage. The zoo was enchanting and frightening. The baleful glare of the tiger as he paced his narrow cage and the foul-smelling, mysterious mound of matted hair with horns called a yak—both appeared in my nightmares. I first saw sex at the zoo; in the pungent air of the Antelope House, two tayras—South American mammals—were going at it, screaming and humping. When I asked my father about it, he said they were having a fight. On the way home, we stopped at the Menemsha bar for a quick one. He drank scotch neat, and I had a Shirley Temple with two cherries and watched the artificial waterfall behind the bar.

Ten years later, in the sixties, the zoo was New York's best outdoor café, the Deux Magots of a town with few outdoor meeting places. I used to run into Garry Winogrand there, and we'd swap hints about the hippo feeding schedules or the best time to see the new baby gorilla swing from the bars. He published a book of photographs of the zoo; the best was of the mother gorilla and her baby, looking like a Piero della Francesca Madonna and child. I ran into Frank Stella at the zoo, and my Uncle Fred, and a lot of people I had known at school, and a shy woman with short hair who turned out to be a photographer named Diane Arbus. For me, the zoo was what Greenwich Village had been once; there was always someone to talk with—in the ratty cafeteria or leaning on the rails of the seal pond or in the dense, sensual, smelly air of the animal houses—and there was always some heated argument going on over politics, human or animal behavior, or f-stops as we ate soggy doughnuts and drank the weak zoo coffee. The place teemed with life—the peanut shells and Cracker Jacks underfoot, the hawking balloon men and the screams of happy children, the luxuriant jungle of smells.

Years later, I brought my daughter to the zoo. She thumbed down my favorites and fell in love with the ponies, Silver and Blade, who pulled a little donkey cart filled with delighted and shrieking children around a tiny woodsy track at the south end. When the track was closed, she hung around the pony stables across from where the old yak used to rub his matted fur against his phony boulders.

A few years ago, the zoo was closed. Billboards went up proclaiming that it would be replaced by a better, more compassionate zoo. The new zoo has its own public-affairs department, and someone there told me that when it opens next spring, the new zoo will have no cages. The animals will be seen in a series of naturalistic settings representing climatic regions. Instead of lions and tigers, gorillas and hippos, there will be penguins and puffins, arctic foxes and monkeys, and a few polar bears. It sounds like a terrific animal-viewing habitat. I doubt that it will ever be a real zoo again.

Photograph: Culver Pictures. Hand-tinting by Bill Kobasz.

You Must Remember This

Eddie Condon's

BY VIC ZIEGEL

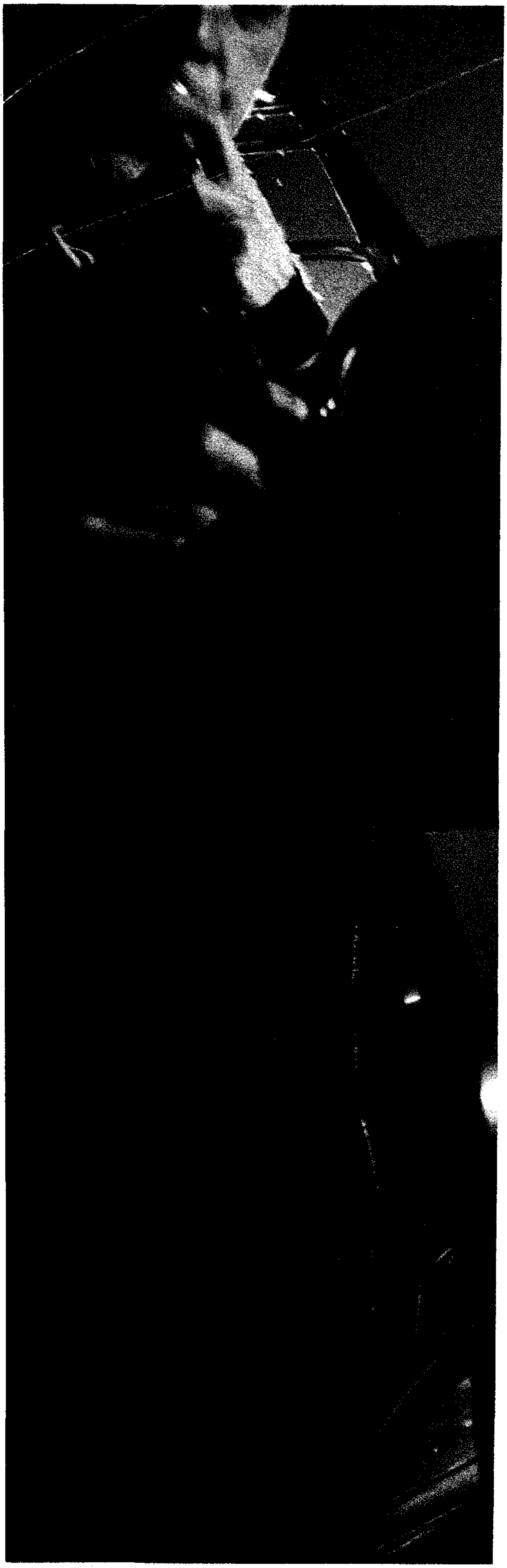
THE ADDRESS WAS 47 WEST 3RD STREET. THE SIGN WAS guitar-shaped and the name on the sign read EDDIE CONDON. They played "Ja Da." They played "Pray for the Lights to Go Out." They played "I've Found a New Baby." And if you were very lucky and they played "Singin' the Blues" on a night when Jimmy McPartland was in front of the band, you were really listening to the way Bix Beiderbecke sounded 30 years earlier.

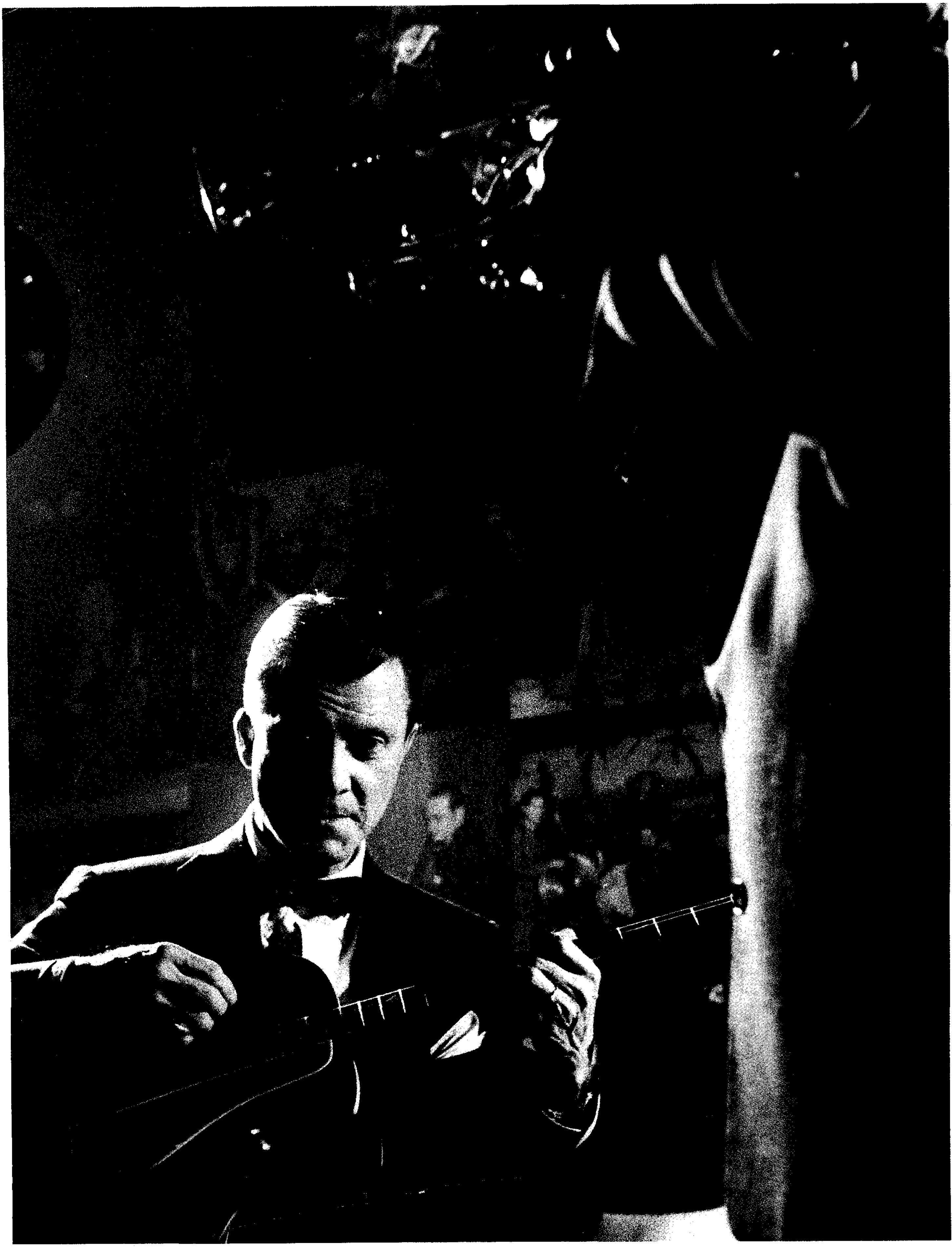
So you closed your eyes and let the music and the alcohol take over. Instead of being a few hours away from the return trip on the D train, back to your friends in the old neighborhood who were dancing with their darlings to the Grand Concourse waltz, you were in the Lost Generation lodge, meeting in a New York speakeasy, a Paris cellar, a Chicago nightclub. ("Not too close to Mr. Capone, waiter.")

What was it about the guys in the dark suits who sat on the crowded bandstand, reaching for their drinks, their cigarettes, their pasts? Condon, the proprietor, kept his guitar on the stage, untouched, and roamed the room, trading solos for bons mots (Condon's hangover cure: "Take the juice from a quart of vodka . . ."). He left the playing to such as Wild Bill Davison, his cornet stuck to the side of his mouth; and Pee Wee Russell, whose tone evoked something between a shofar and a large scotch. At the end of one night, after George Wettling had put away his drums, I found the courage to tell him how much I thought of his work behind Floyd O'Brien's trombone solo on "Sister Kate." The record I was raving about was twenty years old.

There were other rooms where you could listen to the kind of music that people—but not Condon—called Dixieland. On Second Avenue near 6th Street, the band at the Stuyvesant Casino played with their backs to a full-length mirror. Down the block at the Central Plaza, the postage-stamp bandstand was in front of a huge venetian blind, where Jo Jones once finished a drum solo by turning around and running his stick down the entire blind. The corner building at Seventh Avenue and 10th Street that was Nick's (and so the music was Nicksieland), where Condon himself matriculated and which later became Your Father's Mustache, is still standing, dark, posters peeling on the building wall.

When Condon's was replaced in the late fifties by something built by NYU, Condon moved to the East Side, uptown. I didn't follow him. There is no Condon's now, and Eddie Condon is dead. So are Pee Wee and Wettling and most of the rest of them. What's left is the memories of those nights on West 3rd Street, nights on the Chicago-Paris border.





Photograph by Dennis Stock/Magnum.

Schrafft's

BY JULIE BAUMGOLD

SCHRAFFT'S WAS A MCDONALD'S FOR THE MIDDLE class. From location to location, it was consistent—the food, the waitresses and hostesses, the mood. It was not fast food—in fact, it was very slow food—but it was dear food. It was set down on lace paper doilies. It aspired to gentility.

Everyone remembers a Schrafft's food. Toasted cheese bread, creamed chicken on biscuits, chicken salad on whole wheat, chopped egg on brown bread. Always with the crusts trimmed. It was a sin to serve a crust at Schrafft's. A proper afternoon tea came in earthenware pots with tea sandwiches. For some reason, they always gave you three halves of an English muffin.

The world of Schrafft's was white hair, white soft food, white gloves, low voices. The only color was the afternoon Manhattans. At four-thirtyish, the ladies came in to drink their cocktails. Or they had black-and-white sodas, with the whipped cream filling the whole top.

It didn't matter that everything tasted the same. To me, it all tasted good. It was perfect child food. No surprises—and

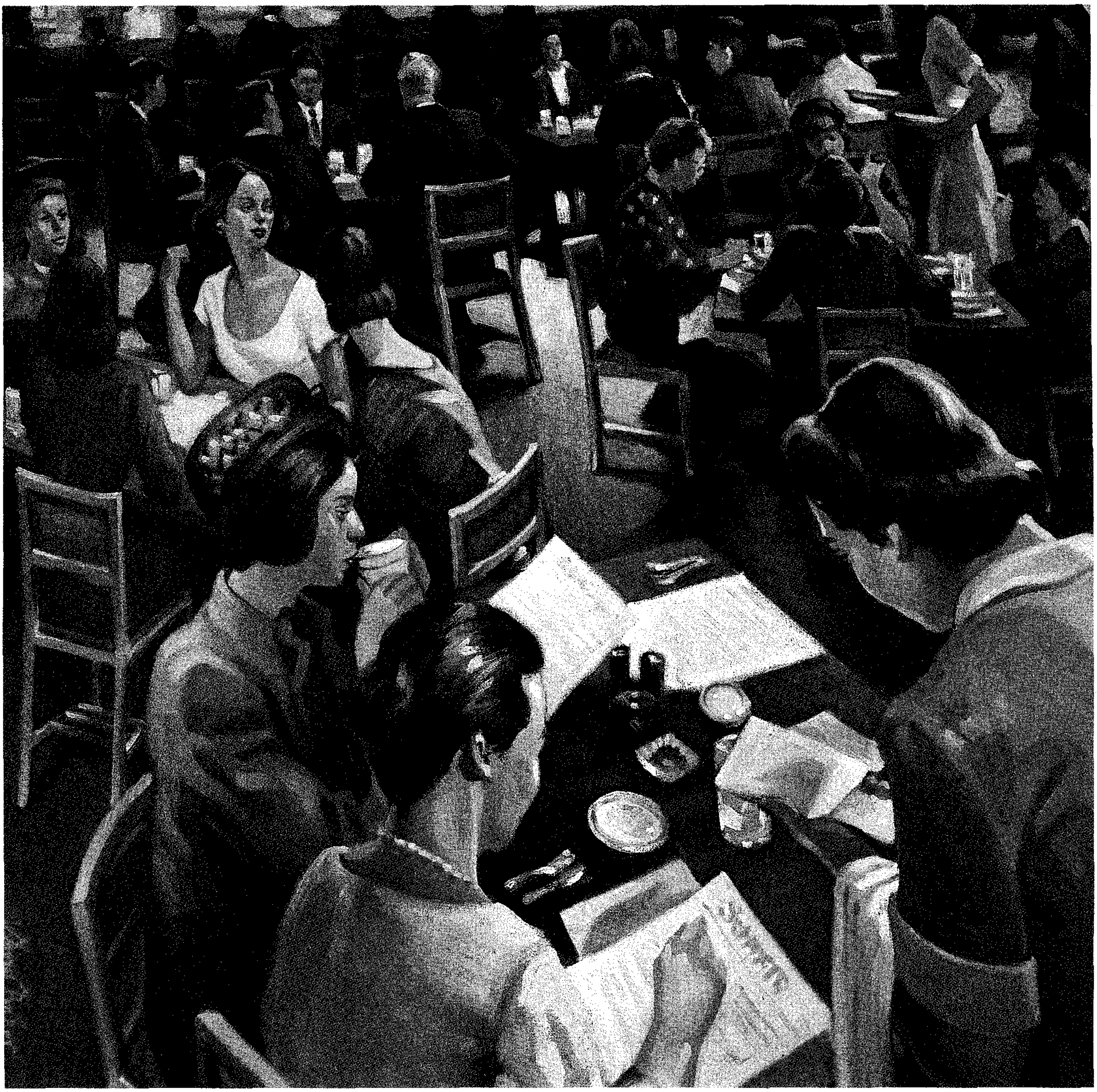


ILLUSTRATION BY GARIN BAKER

besides, dessert was the point. I always had vanilla ice cream with hot butterscotch sauce and almonds. It was the perfect combination—hot and cold, sweet and salty.

My local Schrafft's was at 76th and Madison, next to Parke-Bernet (also gone). I went there with Grandpa Louis and Grandma Rose. I think Grandpa Louis was the only person who ever tipped the hostesses at Schrafft's. They treated him like an emperor. He was very European, and yet he fit Schrafft's. The waitress had an accent, he had an accent; Schrafft's was formal, he was formal—so formal that, though he lived in the building next to ours on Fifth Avenue, he never once came to visit without bringing a package of Fraser Morris mixed nuts.

There was a Schrafft's at 43rd and Broadway where Kirk Douglas was once a waiter. During the forties, people went to the one at Madison and 58th after the theater for a "luxuro," a long éclair with nuts. In my teenage years, I abandoned Schrafft's for the Croydon, which meant Jody Porter lounging against a wall, dangling a cigarette, with his blond hair combed down and his tie flipped over his Trinity jacket. But I came back to Schrafft's after college—to 13th and Fifth, where Chauncey Howell and I would go to laugh after work at Fairchild Publications. One day, the sight of the old ladies with their whiskey sours made us cry.

In my memory, it will always be the early-dinner hour at Schrafft's, and one of the Irish waitresses—with very white, very thin skin and veins so close to the surface that her face is almost blue—will be swinging through the kitchen door in a black uniform with a white apron and a hairnet. She will be balancing a tray on which is my butterscotch sundae with the sauce still hot. I watch the progress of the tray through the room. I forget how my English leggings itch. I forget how I am scared of my Grandpa Louis. The waitress walks quickly. To me, she will never age; her ankles will never puff above her black shoes. I will stay eight, and Grandpa Louis will never die. Nor will my Grandma Rose. Schrafft's will never close, to be replaced, as they all were, by places much worse. Parke-Bernet won't move. Now the waitress takes the sundae off the tray, puts it down on the white paper doily. The blue vein is beating on her temple, because she has rushed to keep the butterscotch hot. The sundae is just right. It is eternal.

Off Broadway

BY JERRY TALLMER

THEY WERE OUR CATHEDRALS, BACK THERE IN THE FIFTIES, houses of worship where you could find the theater—that fabulous dying invalid—coming to life again, far from Broadway.

Eventually, they would sprout like mushrooms—20 of them, 50 of them, more—but what comes into my head now of Off Broadway's beginnings is Julie Bovasso's hands in red rubber gloves twisting up like snakes in Jean Genet's *The Maids* at the tiny Tempo Playhouse she had built with those same hands at the top of the iron stairs at 4 St. Marks Place; Julian Beck and Judith Malina's Living Theater lit up exactly like a cathedral, a Mondrian cathedral with colored paper instead of stained glass in the three floors of windows at Sixth Avenue and 14th Street; Jack Cannon spanking Colleen Dewhurst with a hairbrush in Joe Papp's *The Taming of the Shrew* in the little outdoor amphitheater at the foot of Grand Street; and, of course, anything and everything in the Circle in the Square, right across Sheridan Square from where *The Village Voice* would be starting its own revolution in those years.

SALOME JENS IN *THE BALCONY*

I walked around there the other day with Ted Mann, the Circle's boss then and now. "Here were the metal doors to the kitchen," said Mann as we passed Sloan's Supermarket. "The main entrance was here"—the marble front of the apartment house that started shooting up on that site almost before the Circle got ripped down in 1959. There are scaffoldings all around the base of that apartment house now—probably a refacing job. A few more steps under those scaffolds and you are where Louie's Tavern once stood, the haunt of poets, teamsters, mafiosi, actors, journalists, and just plain people, triple-deep at the bar. Mann remembers the night in a packed Louie's Tavern when a young Chinese man, hearing that the Circle was broke as usual, pressed a tightly folded $1,000 bill into his hand. "Why are you doing this?" asked Mann. "Because I can't get into the bathroom in Louie's, so I go to the bathroom in your theater," said the unexpected angel.

"In the lobby, we had brownies from Miss Douglas, remember?" Mann said now on the bright, cold street. "And those three poles that held up the ceiling of what had been a nightclub"—Polly's, later the Greenwich Village Inn—"remember them? At first, we thought they were an obstacle. When we moved to Bleecker Street, we put three pillars *in*." As Genet got better known, wonderful Salome Jens sensually pranced around those pillars as the Pony Girl in *The Balcony*.

I walked from Sheridan Square over to what had been Julie's Tempo Playhouse. On the left, the recently notorious bathhouse, closed now. On the right, as back then, the St. Mark's Hotel, rooms for transients—"Only $25.61 and up." Climb Julie's eight ratty iron stairs and you're in Trash & Vaudeville, a punk-rock neon-garish clothing store. On the sidewalk, in orange paint, a graffito: CULTURE SHOCK. Indeed.

On to the Living Theater. The graffito here, on the door: LETCH PATROL. Broken lettering for a dance studio is scattered on those once cathedral windows. Below, on the street front, a dark little Dream Donut and Coffee Shop and, on the corner, an even darker, long-closed Sabena Pizzeria, its V-shaped double row of tiny GRAND OPENING pennants flapping pathetically in the jungle wind where once Bertolt Brecht's *Jungle of Cities* emblazoned the nights.

Photograph by Martha Swope. Hand-tinting by Bill Kobasz.

"My beer is RHEINGOLD—the DRY beer!"

says PAT BOYD,
MISS RHEINGOLD 1945

PHOTOGRAPHS BY HESSE-PATSTON

Rheingold EXTRA DRY *Lager Beer*

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EXTRA DRY
Lager Beer

It's beer as beer should taste!

DRY tells you WHY!

• Rheingold is light but hearty—not bitter, not sweet. Its quality of DRYNESS lets the clean, clear, real-beer flavor come through.

Due to the ever-increasing demand for Rheingold, your dealer may not always have enough to supply you.

But to up the quantity, we'd have to cut the quality. And that is something we'll never do. You can be sure that Rheingold will always be beer as beer should taste.

Copr. 1945 Liebmann Breweries, Inc., Brooklyn, N.Y.

Buy War Bonds! Keep on Buying! Keep 'em Flying!

GOURMET MAG. MAY 1945

Courtesy of The New York Public Library.

Miss Rheingold

BY JERRY DELLA FEMINA

THEY WERE ALL NAMED PATTY DUGAN, OR AT LEAST THAT'S the way it seemed to us back in 1948. Invariably, they were the beautiful "baby" sisters of nine brothers (four cops, two firemen, two transit workers, and one priest). Their dads were all widowed retired postal workers living in Rockaway, Queens.

It was a time of innocence bordering on stupidity, and we didn't quite grasp that the Miss Rheingold election was a preview of a voting pattern that would stay with us for the rest of our lives. We learned our lessons well from the Miss Rheingold election. We learned to embrace superficiality. We learned to vote for looks over brains, and thus, 40 years later, Ronald Reagan can be president and Alan Cranston cannot. We learned to vote early and often—a philosophy that could have got Chicago's late mayor Richard Daley elected Miss Rheingold had he ever chosen to compete.

Don't doubt for a second the power and the impact of the Miss Rheingold election. In 1948, 2,510,706 votes were cast in New York City in the Truman-Dewey presidential election; over 3 million votes were cast to elect Miss Rheingold that same year. Truman and Dewey (combined) spent about $400,000 on paid advertising in the New York area; they were outspent 10 to 1 by Rheingold, who put close to $4 million behind the election of Miss Rheingold.

The heaviest voting took place in the city's bars—and they were real bars in those days. They were dark and smelled of stale beer. The only light came from the neon signs, the neon-lit jukebox, and the ten-inch Philco television set that always seemed to show Jackie Robinson sliding into second base. The Miss Rheingold ballots were mounted on a big card that showed the smiling faces of the six hopefuls. It was perched precariously on top of the jukebox that continuously played Jo Stafford singing "See the pyramids along the Nile" to men who hardly ever saw the outside of the bar. Late at night, the men had loud debates about the eyes, the hair, the smile, and the pug nose of each of the contestants. Then they voted.

For those of us too young to be allowed in the bars, there was always the corner grocery store. In Salento's Grocery Store (in the Gravesend section of Brooklyn), the Miss Rheingold ballots occupied a place of honor next to the Sister Kenny Polio/March of Dimes canisters. They were set somewhere between the Yankee Doodles, the Devil Dogs, and the Mrs. Wagner's lemon pies. And when Mr. Salento turned his back to make a 25-cent bologna sandwich, an eleven-year-old could reach up, grab a fistful of ballots, and vote for the woman of his pre-adolescent dreams.

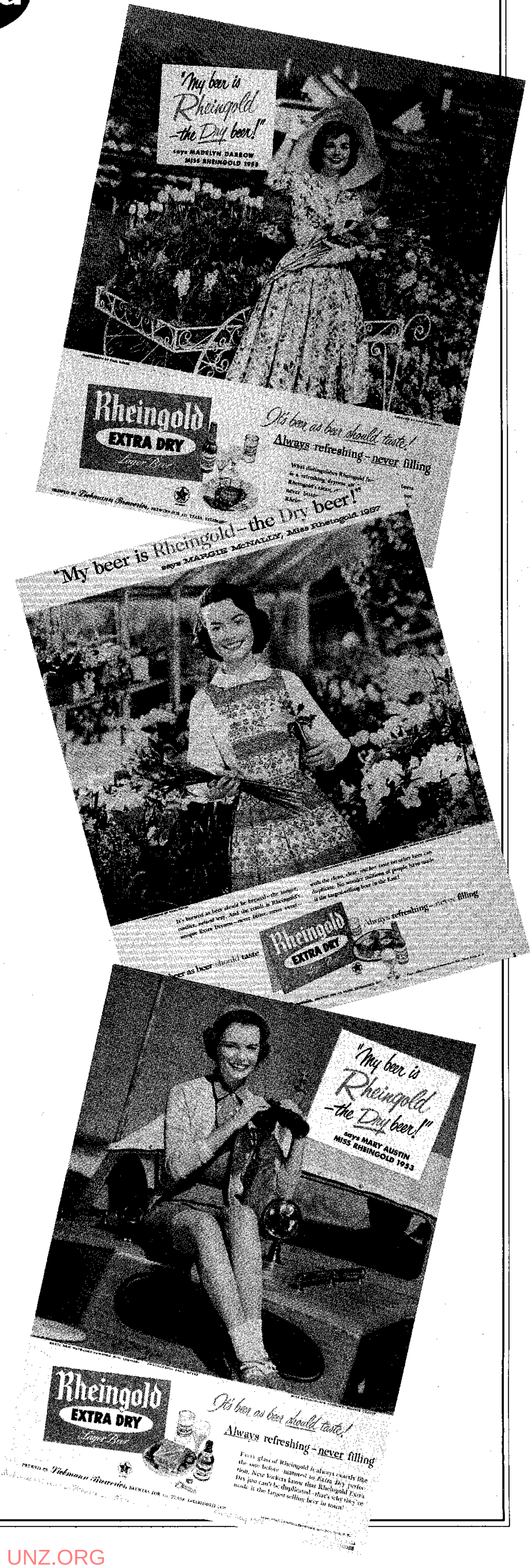
"Vote with your loins, not with your head" might have been the Rheingold motto, because Miss Rheingold, with her starched white blouse and her Peter Pan collar, was the precursor of the Grace Kelly "just above the waist" era that was about to descend on us. She was the pretty, untouchable girl who gave virginity a good name. She stirred up vague sexual yearnings that some of us could exorcise only in church.

I can remember, as an eleven-year-old kneeling in a dark confessional booth at Our Lady of Grace Church, whispering to Father Cafero, who sat on the other side of the heavy net screen.

"Bless me, Father, for I have sinned. I have had impure thoughts about a Miss Rheingold girl."

"Which one, my son?"

"All of them, Father, all of them."


"My beer is Rheingold —the Dry beer!"
says MADELYN DARROW MISS RHEINGOLD 1958
Rheingold EXTRA DRY Lager Beer
It's beer as beer should taste!
Always refreshing—never filling
"My beer is Rheingold—the Dry beer!"
says MARGIE McNALLY, Miss Rheingold 1957
Rheingold EXTRA DRY
Always refreshing—never filling
"My beer is Rheingold —the Dry beer!"
says MARY AUSTIN MISS RHEINGOLD 1953
Rheingold EXTRA DRY Lager Beer
It's beer as beer should taste!
Always refreshing—never filling

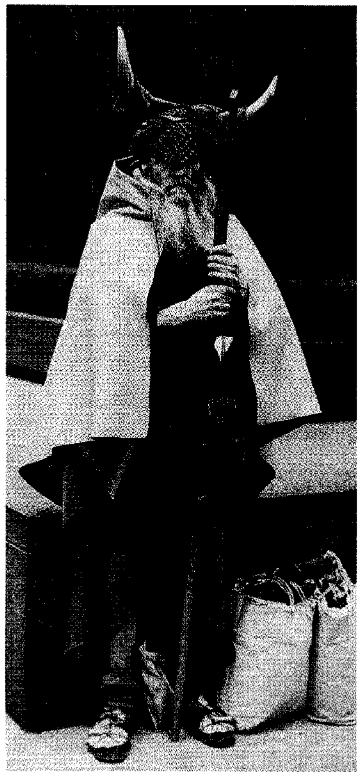
You Must Remember This

Moondog

BY GAY TALESE

HE STOOD SILENTLY IN THE NOISE OF NEW YORK year after year, wearing a hooded robe and horned headpiece, looking like a bedeviled medieval monk—a mystic among the skeptics, an ascetic among the gluttons, a mendicant who received alms without having to beg. Along the sidewalks, he achieved eminence. I would often see him on Sixth Avenue in the afternoon and in the Village after midnight, posing in front of tall buildings and neon-lit saloons with a spear in his hand, with metal plates sometimes covering his knees, and with his gaunt and bearded face gazing intently out toward the passing crowds as if, despite being completely blind, he were missing nothing.

He became blind when, as a teenager in the Midwest—the son of an itinerant preacher—he picked up a dynamite cap along the railroad tracks one day and it exploded in his face. After studying music and Braille, he arrived in New York during the 1940s as a street musician and poet; and soon he became a sidewalk celebrity, calling himself Moondog.



While his music and poetry received some critical appreciation, Moondog's art, such as it was, remained peculiarly visual, sculptural—he stood as a monument to his own individuality, a solitary figure in an eccentric costume who posed himself fearlessly in the streets and endured there on his own terms. As odd as he was in dress and manner, on the streets of New York he was clearly at home. Or so it seemed to me in those days, from the forties through much of the seventies.

It has been at least a decade since I have seen him. I have no idea where he has gone. But during these years, I know that the city has definitely changed. It has become less curious, less accepting of such wanderers as Moondog, much less open in spirit to anyone choosing to live an unsheltered life.

Photograph: A.P./Wide World.

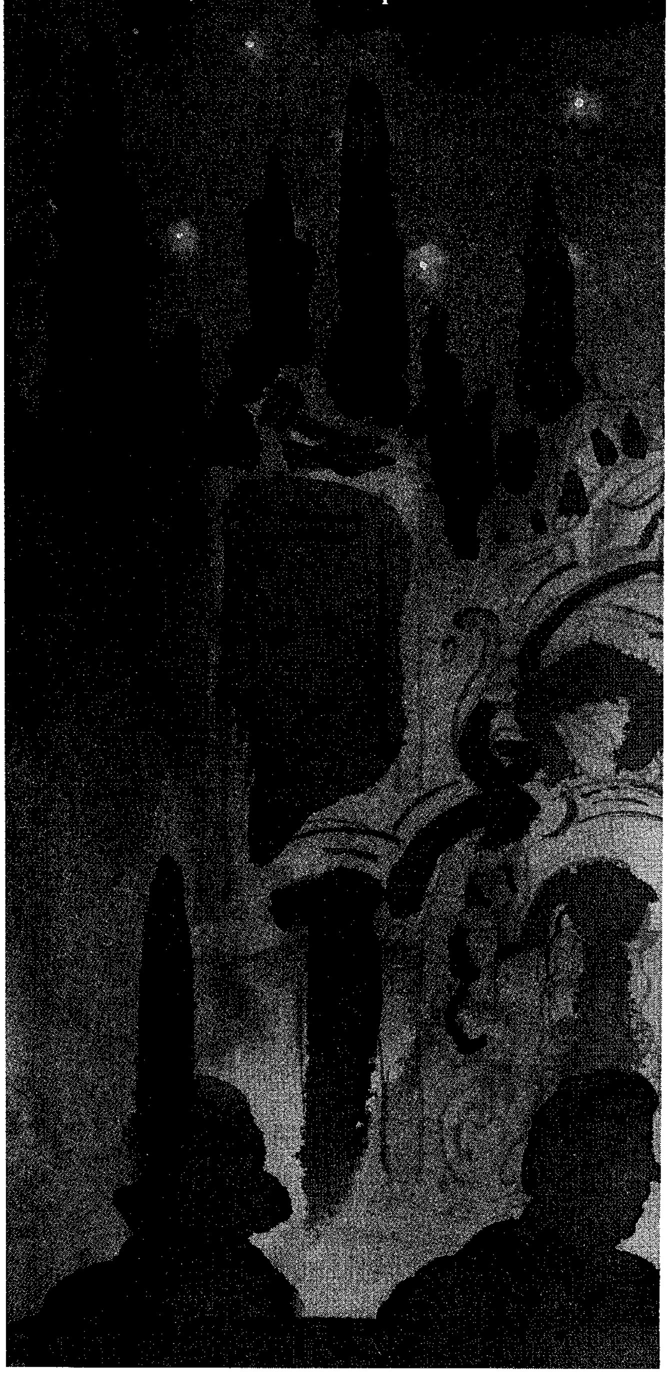
Loew's Paradise

BY AVERY CORMAN

In its day, it made us feel good about ourselves. We knew the Bronx was not Manhattan or the suburbs, that people lived richer. But we had the Paradise. We could not have been so underprivileged if such an elegant place belonged to us.

Madly baroque, it was almost an old movie set. There was lavish statuary throughout, encircling the vast seating area and placed in the outer lobby and the mezzanine corridors. Above the audience was a spectacular night sky with stars and moving clouds.

The Paradise, which Loew's opened on the Grand Con-



course in 1929, was designed by John Eberson, who specialized in "atmospheric" movie palaces. His son, Drew Eberson, himself a designer of theaters, has written, "I believe that even if we had the financing today, we would not find the artisans who could create another Paradise."

I became a regular in the 1940s. You sat in the children's section and hummed through your empty candy box during the love scenes. When we were old enough to go on dates, the Paradise was where we went for a guaranteed socially acceptable evening. Everyone went there. You could have the mortifying experience of being on a date and running into your parents. On weekend nights, moviegoing at the Paradise was a major event, the theater so crowded you had to wait behind velvet ropes in the grand lobby for the show to break. Inside, with its long side aisles, the Paradise was the setting for a custom vanished from the culture: standing to watch a movie. You stood, waiting for somebody to leave so you could get a seat.

The Paradise is a quad now, four theaters bullied into its interior. The spectacular sky with moving clouds is gone. Goldfish do not swim in the marble fountain in the lobby. The big clock on the outside façade, where St. George battled a dragon every hour on the hour, is in disrepair. The clock does not work, and St. George has disappeared from the neighborhood. In the center of the grand lobby is a large island for the sale of candy and popcorn—a violation of the space and the grandeur of the place. As for the magnificent seating area, an unornamented wall has been constructed down the middle of the orchestra, dividing it into two theaters. Upstairs, the balcony has been divided the same way. Oddly, much of the statuary remains. The figures, the cherubs, are like dauntless survivors from another time.

To be fair about it, the Paradise is still functioning. The night I revisited, it was clean and well maintained. But it is no longer a movie palace; it is a place where they show movies. I entered one of the theaters, paused for a moment, and a young attendant said, "Can I help you?" "Just looking around," I answered. "Would you like a flashlight?" she asked, and I smiled and said, "No, thank you," knowing that what I left behind you can't find with a flashlight.

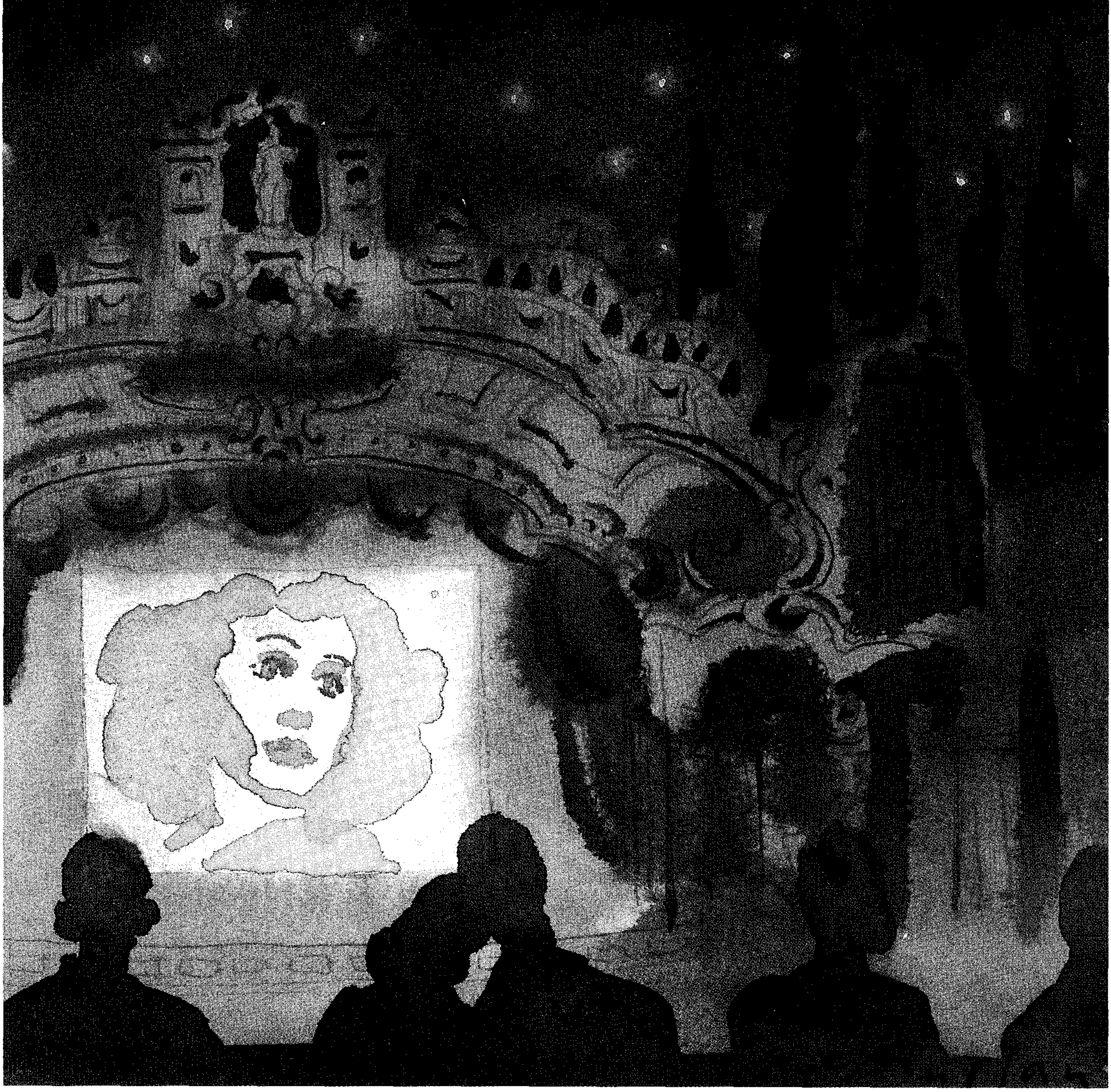


ILLUSTRATION BY JAMES MCMULLAN

The Stork Club

BY CLEVELAND AMORY

STORK CLUB
STORK CLUB

NANCY AND RONALD REAGAN (1954).

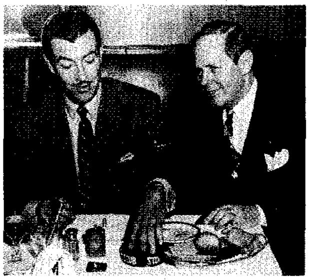
Photographs: top, Culver Pictures; bottom, Pictorial Parade. Hand-tinting by Bill Kobasz.

You Must Remember This

ONCE UPON A SOCIAL CLIMB—IN THE YEARS BETWEEN the dusk of Prohibition and the dawn of the discotheque—there were two places in New York where anybody who either was somebody or aspired to be just had to be seen. These were John Perona's El Morocco and Sherman Billingsley's Stork Club.

The latter, located at 3 East 53rd Street, on the site of what is now Paley Park, was the more remarkable. "The New York–iest place in town," Walter Winchell called it, and even lowlier folk were wont to comment on the Stork's special ambience. "The show," one wrote, "consists of common people looking at celebrities, and the celebrities looking at themselves in the mirrors—and they all sit pop-eyed in admiration."

It wasn't all done with mirrors, although a part of it was, particularly the famed, bemirrored Cub Room. Rather, it was done by a small, nondescript fellow who had learned something that generations of latter-day would-be social dictators seem to have forgotten. This was to put on a phony shyness that fooled his socialites and celebrities into thinking that they were more important than he was.



ROBERT TAYLOR, BILLINGSLEY.

Born in Enid, Oklahoma, which he never tired of saying was "dine" spelled backward, Billingsley dropped out of school in the fourth grade and made his mark selling liquor to Indians out of a tent in a dry state. At his very first New York speakeasy, he boldly put out a red carpet and a canopy and was on his way. For all his success, Billingsley never learned to speak easy himself. Indeed, it took me several years to elicit one quote for my book *Who Killed Society?* I asked him who he thought did the deed, and though I warned him he had been nominated by others, he finally answered: "All the dese, dem, and dose girls who hooked some guy and then spent the rest of their lives talking with marbles in their mouth."

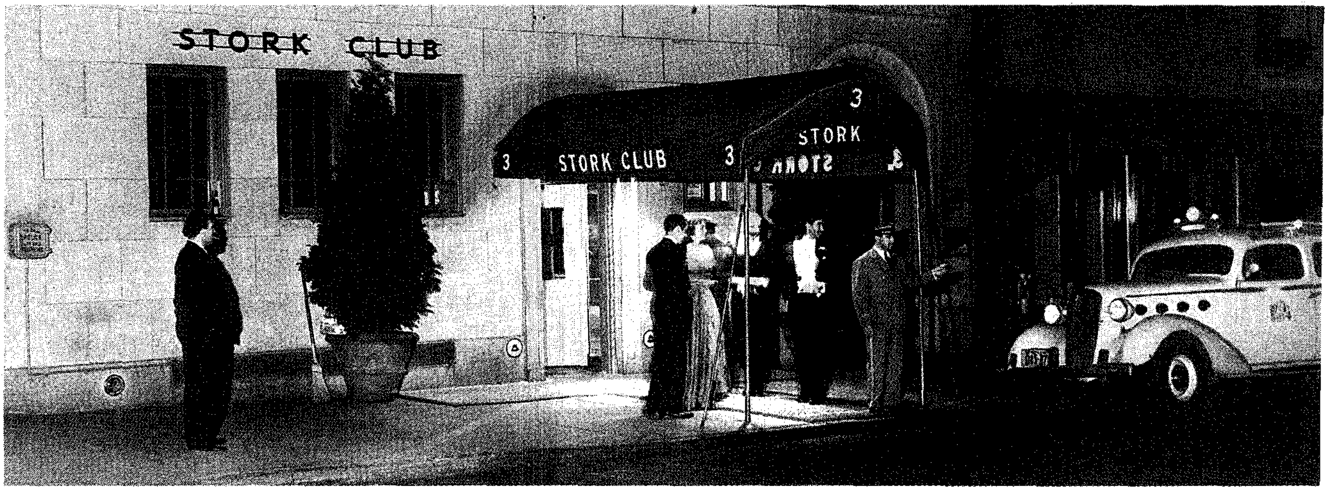
WINCHELL, SINATRA, LYONS.

If Billingsley had never decided to take on television, it is my belief the Stork Club might still be going strong. Indeed, if there had been such a thing as silent television, he would have been terrific. At the club he would proceed from table to table, trailed by a faithful flunky who took note of his famous signs: his adjustment of handkerchief in handkerchief pocket, which meant free champagne; his right finger against the side of his nose, which meant a gift of perfume for every lady at the table; and a turn of the ring on his little finger, which meant no check for the party. On the other hand, a pull on his nose meant "These are unimportant people—don't cash any checks." The trouble was that *The Stork Club Show* was not only on talking television, it was live, and the result was catastrophic. "Billingsley," the late Fred Allen once remarked, "needs a TelePrompTer to say 'Hello.' "

Through the years, however, Billingsley's shyness disappeared and, after endless feuds with Toots Shor, Jackie Gleason, and Humphrey Bogart—not to mention his refusal to serve Josephine Baker—the Stork Club was on the way out. The final straw was his battle with the unions. I'M BOSS HERE, read one of his signs. EVERYONE MUST OBEY MY ORDERS, REGARDLESS OF THEIR PERSONAL OPINIONS. ABSOLUTELY NO EXCEPTIONS. Another read, GIRLS, YOU ARE NOT TO CARRY ON FLIRTATIONS WITH CUSTOMERS OR EMPLOYEES IN THE DINING ROOM. And a third: EMPLOYEES, DON'T HAVE YOUR RELATIVES OR FRIENDS COME HERE TO SEE YOU.

THE COOPERS AND HEMINGWAYS.

In the end, with a handful of help in the back and an even smaller handful of customers in front, Billingsley sat virtually alone in his club. He was still pouring money into his union fights, but in October 1965, the Stork Club closed its doors for good. And almost exactly a year later, reportedly penniless, Billingsley died.



Photographs: left, Pictorial Parade; top right, Pictorial Parade; center right, U.P.I./Bettmann; bottom, U.P.I./Bettmann.

The Polo Grounds

BY JOE KLEIN

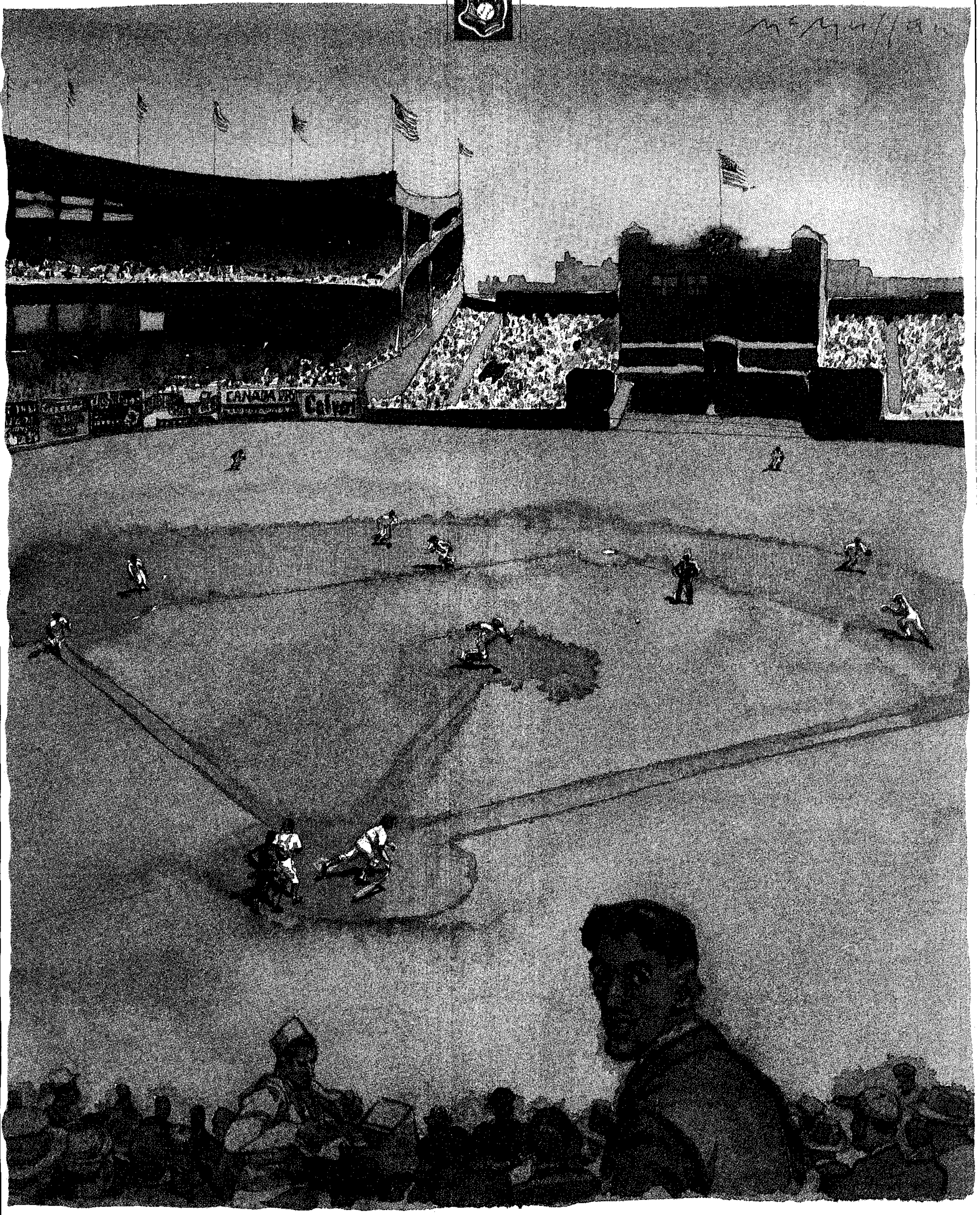

CANADA DRY
Calvert

ILLUSTRATION BY JAMES MCMULLAN

HORACE STONEHAM STOLE MY YOUTH. WHEN I WAS ten, he took his baseball team, the New York Giants—and a good piece of my heart—to San Francisco. To all appearances, I remained a child; my parents, no doubt, hadn't a clue that I had been rendered geriatric by the trauma. But in truth, I was now an embittered miniature old man, afflicted by the willful twin curses of age: nostalgia and cynicism. Willful? Yes, because there was pleasure in their exercise, the bittersweet pleasure of passing through the 155th Street IND station on my doleful way to Yankees games, seeing the black and orange subway tiles—my team's colors!—and the forlorn sign: POLO GROUNDS. The highlight of the excursion would inevitably come a few moments later, when I'd emerge from the D train in enemy territory, the Bronx, and gaze across the Harlem River and see the old field still there, beige and moldering, curled like a mongrel dog in the sun against the ridge of Coogan's Bluff. It was all downhill after that: I would pay my money and root against the home team—the hated, arrogant Yankees (why hadn't *they* left?)—while ogling the scoreboard in the hope of fresh news from the coast.

I suppose the Polo Grounds must be considered a relatively unlamented, second-rate piece of the city's mythology. It had neither the bandbox charm of Ebbets Field nor the heroic grandeur of the old Yankee Stadium. It was a foolish place to play baseball: a long, narrow horseshoe, with home plate located in the vortex. The distance down the lines was microscopic (250 feet, as I recall), but the bleachers were an eternity (500 feet) away in center. It was, at once, the easiest and hardest place to hit a home run in the majors—and the only appropriate stage for my alter ego, Willie Mays. No one else could cover the territory as he did, from the infield to the clubhouse—which was located, bizarrely, in dead center—dashing about in his streamlined flannels (while the Yankee pinstripes were imposed on an icy white field, the Giants' uniforms were unlined and custard-creamy, or so I remember them, perhaps yellowed by memory). Even at the age of eleven, I colored the Polo Grounds in sepia tones, the late-afternoon sun slanting down from the bluff. The old stadium had become a part of my dream life, a half-remembered, half-imagined place of romance and drama.

And then an odd thing happened. The Mets came to town and the ballpark reopened. I was fifteen then and had outgrown my childish senescence. The Mets, in their hapless pursuit of baseball infamy that first year, quickly replaced the Giants in my affections. The Polo Grounds was merely the place where they played. The legend was the team, not the field. I found myself looking forward to the ultramodern promise of Shea Stadium. I do not even remember the last baseball game I saw at the Polo Grounds. I do remember—hazily—a crazy Puerto Rican fellow who sat outside the old field in a lawn chair and listened to each game on his transistor radio; he said he could not bear to *watch* the Mets lose. Once I asked him if he would follow the team to Shea Stadium. "Shea Stadium?" he asked. "Where's dat?" In Queens, I said. "Queens?" he said. "Where's dat?" He had a point, but I didn't know it at the time.

Cafe au Go Go

BY PETER HERBST

THE ROOM WAS CRAMPED AND NARROW, WITH THE stage against one brick wall, so most of the patrons—girls in poor boys, boys in work shirts—had distant side views. When James Cotton or Otis Spann played, we thrilled to the deep blues impulse but saw little. No matter. In the mid-sixties, the Cafe au Go Go, at 152 Bleecker Street, was not about psychedelic backdrops and elaborate stage shows—leave that to the West Coast and England and the turn of the seventies. This was the place where—for a generation of hip New York teenagers—the blues revival was born.

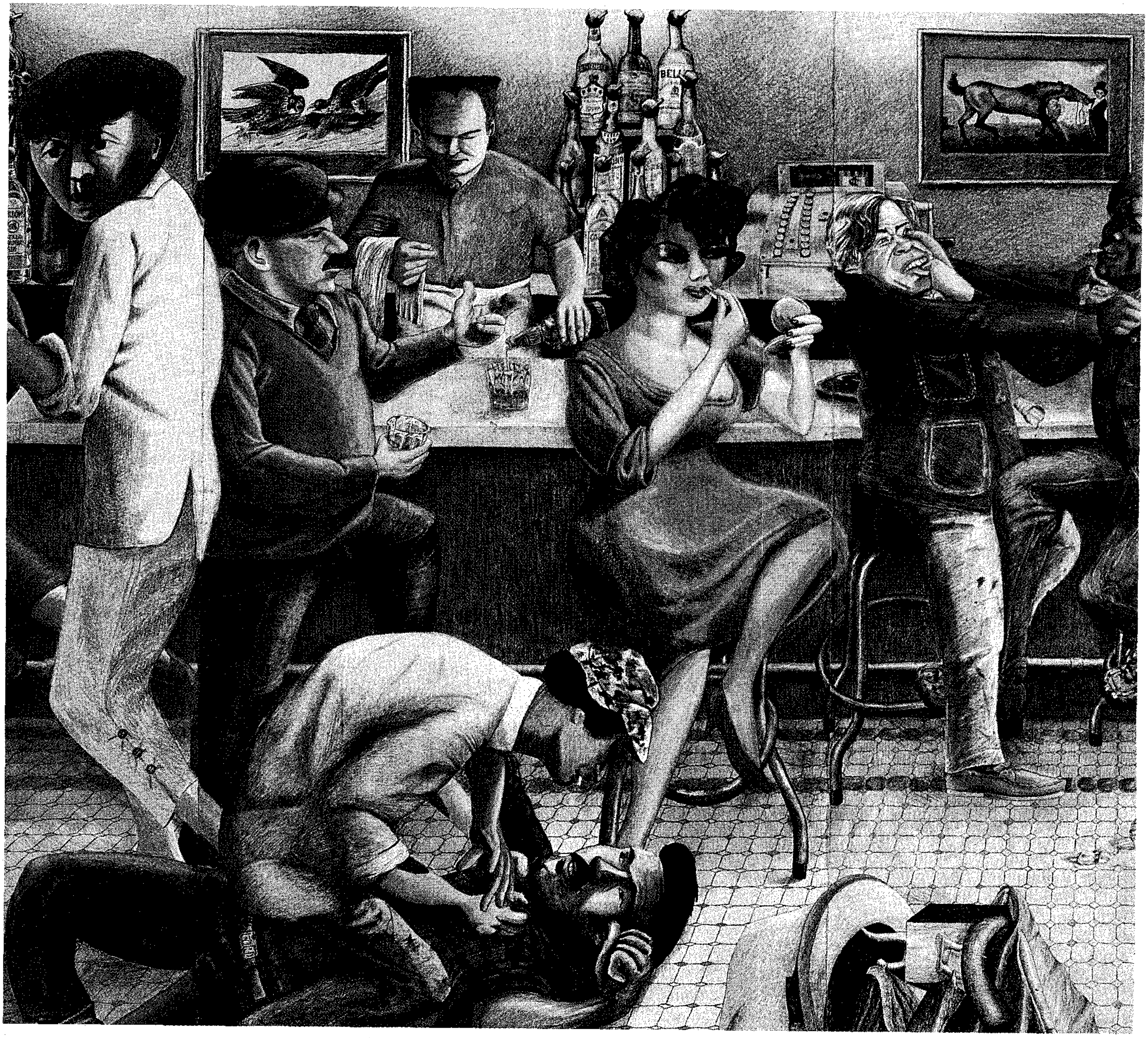
At the same time, the Cafe au Go Go, with its campy name, was a social vortex no less demanding than Studio 54 in the seventies and Nell's today. Its lack of comfort was like a door policy—only the madly devoted could hack it. And the dress code was no less rigorous, if informally enforced: Looking good in granny glasses and long hair counted for a lot.

The club opened in February 1964, with acts like Professor Irwin Corey, Mort Sahl, and Stan Getz. It attained hipness that November, when Lenny Bruce and owner Howard Solomon were convicted of obscenity for one of the comic's performances there. In 1964, too, Jimmy Witherspoon first appeared, and the door to the blues was opened. In mid-1965, the Blues Project—young guys from towns like Mount Vernon who played rock-based blues and blues-based rock—first hit the club, and in September, the Paul Butterfield Blues Band blew in from Chicago to convert us once and for all to the Delta-based sound. In the ensuing few months, the blues hall of fame played the Cafe au Go Go—Son House, Bukka White, Big Joe Williams, Skip James, John Lee Hooker, T. Bone Walker.

Later, slicker operators like B. B. King and Albert King played for their first white New York audiences. One night, B. B. King, deeply grateful for the career boost he'd been given, brought up Butterfield guitarist Mike Bloomfield to jam. Bloomfield, who would later die of a drug overdose, was otherwise engaged, but he still managed to trade ten minutes of exquisite licks with the Chicago master. Another night, somewhere in 1967, Jimi Hendrix celebrated his twenty-fifth birthday by plugging in with Bloomfield and Butterfield and jamming until dawn. Heaven couldn't have been much more sublime for a teenage music addict.

The Blues Project
live at the
CAFE AU GO GO
Verve Folkways
STEREO

Throughout the late sixties, other music could be heard at the club—the Youngbloods, the Jim Kweskin Jug Band, the Jefferson Airplane, Lothar and the Hand People, and other groups with names too silly to mention. But the uncomfortable, overpriced, self-conscious Cafe au Go Go, which expired in the early seventies, laid its indelible claim to memory during those years when it taught us the blues.



The Cedars

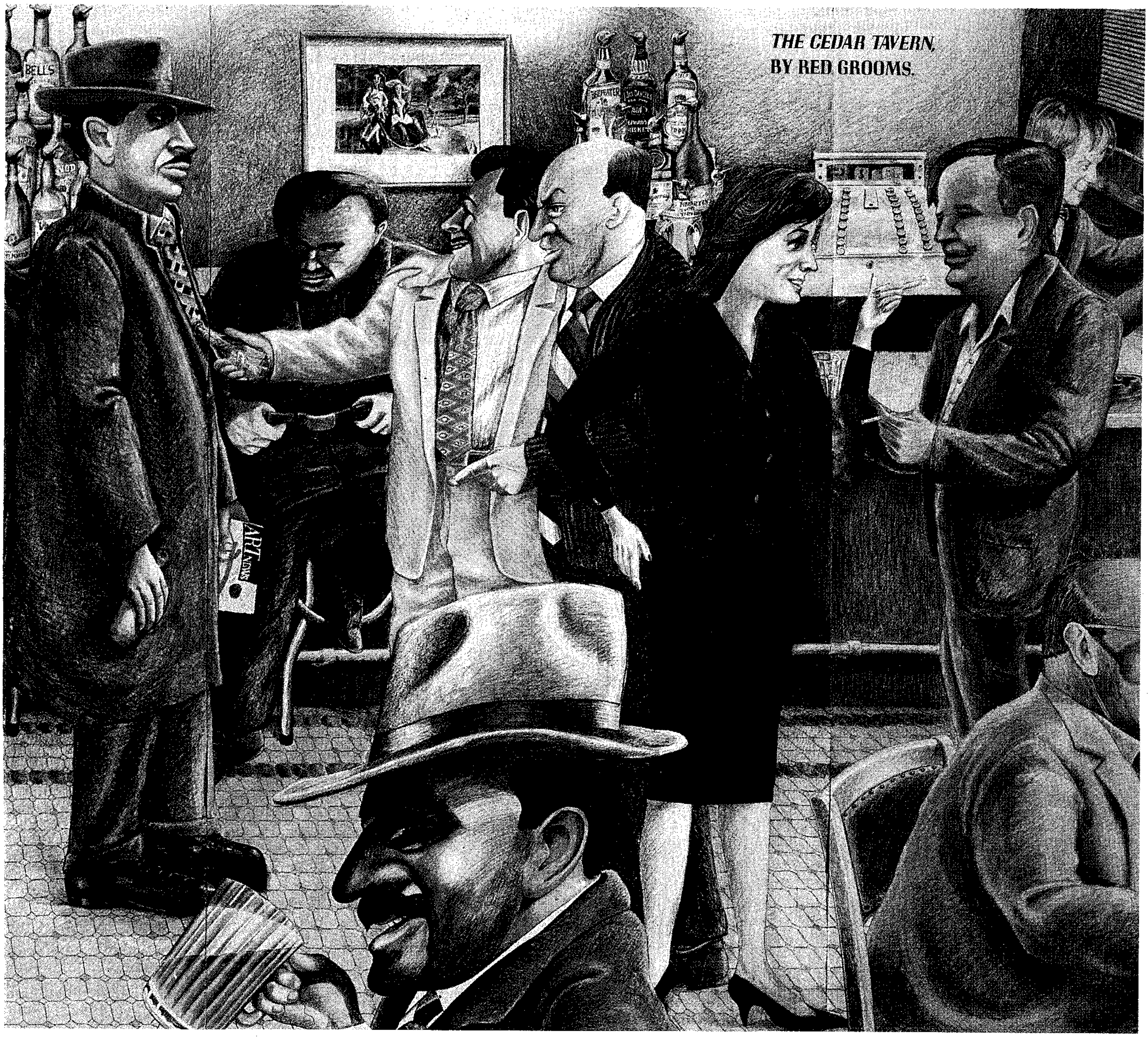
BY JOEL OPPENHEIMER

THE CEDAR STREET TAVERN WASN'T ON CEDAR Street—although more than a couple of art-struck kids tramped all over the financial district looking for it. The Cedars was a very ordinary joint on University Place, between 8th and 9th Streets (two blocks down from its current incarnation), with a long bar on the right and a dozen or so booths and tables in back. Franz Kline used to say that he'd started drinking there just because it was so nondescript—there was no fear it would become hip.

You could eat there, but the best that could be said for the cuisine was that you could keep it down. On the other hand, Klaus, the waiter who owned a flower shop on the side, kept running tabs for ten or fifteen different starving artists, which was helpful when, as often, there was no cash flow. And Louie, the day bartender, took messages for one and all, and delivered them accurately.

Best of all, though, the Cedars was a joint where you could fall down drunk or hold a conversation. It had no ferns. It was not a singles bar. You met partners someplace else—an opening, a party, a museum—and then you came to the Cedars. Yes, children, the fifties were a different time.

Of course, the painters who hung out at the Cedars were



THE CEDAR TAVERN,
BY RED GROOMS.

what made it most special. People had their bars in the fifties. Nobody cruised much. The White Horse was for writers and philosophers, the Minetta Tavern for the old Village bohemians, the San Remo for the young ones, and Louie's Tavern for the tourists. The Cedars was for Abstract Expressionists, what the uptown crowd called the New York School. Jackson Pollock, Willem de Kooning, Franz Kline, Philip Guston, David Smith all drank here, and all their friends, and their students, and all the next generation—Larry Rivers, Alfred Leslie, Joan Mitchell. And here, too, were a couple of writers who couldn't stand the eggheads across town at the White Horse. Frank O'Hara and his gang drank here because Frank was a curator at MOMA and so he knew all the painters, and my gang came because when Kline had been down to Black Mountain he'd said, "When you get to New York, just go to the Cedars and sit there. I'll be along." And we did, and he was.

I saw it somehow as an apprenticeship, learning how to live out in the big world, meeting the shakers and movers. Sometimes the training was watching Kline punch out a guy who accused him of not knowing anything about Rembrandt, or watching Pollock take down the men's-room door because it was in his way.

But there were the late nights spent talking about life and art and what a poem was. That was different then, too. Painters read poems, and poets looked at paintings. We had something to say to each other. Specialization hadn't pinned us all down yet. Eventually, the uptown folk discovered the bar and the collectors started showing up, and John and Sam, the owners, got interviewed for the magazines, and the bar, like the world, began to change.

Oh, there were still moments—like the night I was dozing in the bar's phone booth and some tourist wanted to use it. I awoke to hear John say, "He's a poet. He's allowed to sleep there. Go use the one on the corner."

And then one night, with the bar full of painters, sitting, talking to Allen Ginsberg and Gregory Corso, I heard a kid behind me say, "There's nobody important here. Let's split."

And later that same night, as a young woman walked out, another guy asked, "Didn't you go to Washington Irving?"

"Juilliard," she said.

"Oh," said he, "a dancer . . . ."

She winced and walked on. He stood behind me, muttering, "Juilliard, Juilliard, Juilliard . . . oh, shit, *music!*"

The sixties were here now, and soon there was a bank where the Cedar Street Tavern had been.

Photograph: Private collection, N.Y. Courtesy of Marlborough Gallery.

You Must
Remember
This

Penn Station

BY CARTER WISEMAN

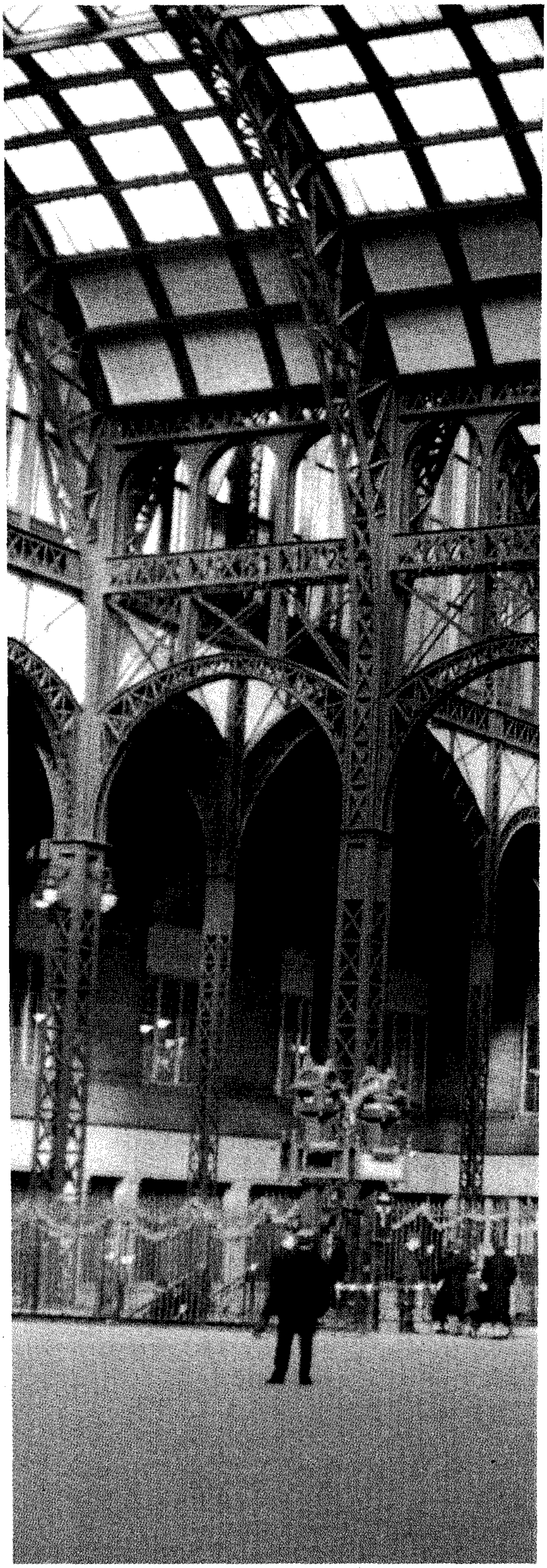
REMEMBER THE OLD CAST-IRON “BISHOP’S CROOK” lampposts that used to light New York’s streets and parks? Most were replaced with the stainless-steel “cobra head” variety. But, according to the city’s Transportation Department, the surviving old ones are being restored. Imagine—saving old lampposts when just 24 years ago this city allowed the world’s greatest railroad station to be torn down.

Some might argue that Penn Station wasn’t the greatest. Even as a child, I would have disagreed. When my parents bundled me into a taxi and we arrived at the stone-lined carriageway adjoining the station, I knew we were going not merely on a trip but on a journey (even if it was only to Long Island). This was a temple to the god of travel. When I saw in later years what remained of the Baths of Caracalla, on which McKim, Mead & White based their design, I was impressed. But I missed the track announcer’s nasal voice bouncing off the monumental vaults in New York. For me, Penn Station was the *Urmutter* of urban spaces.

When Penn Station was demolished in 1963, something fundamental went out of New York. Grand Central, which narrowly escaped the same fate, is a beautiful place, but it hasn’t the architectural punch of its late companion. McKim’s design stretched over two city blocks. The main waiting room was 102 by 278 feet and was covered by vaults 147 feet off the floor. The space was roughly 20 percent bigger than its classical model, or about the size of the nave of St. Peter’s in Rome. But there was extraordinary grace in the lacy ironwork of the concourse, and the beams of light pouring through the windows endowed the interiors—even at their grimiest—with a magic luminosity.

It is in the nature of cities to be dense—all the more reason to design a deliberately spacious place, a totally wasteful enclosure, just to be sure that amid the packed-in hurly-burly of the bazaar, the citizenry can share a taste of expansiveness. Now that the station has receded into architectural history and the pain of its loss has been deadened by time, one looks in vain for a place that does for these days what McKim’s masterwork did for those. Shea Stadium? The Trump Tower atrium? There just isn’t one—what replaced the station isn’t even up for discussion (and will itself soon vanish).

If times have changed, the need for a grand public space has not. Trains weren’t the heart of Penn Station any more than bathing was the heart of Caracalla’s baths. The heart of both was the simultaneously humbling and thrilling sense of great scale masterfully handled. Of course, the passing of the station was not in vain. Out of it came the city’s landmarks-preservation law. But there is no structure in the city now threatened by demolition whose saving would mean as much. We must content ourselves with memories, lesser landmarks—and lampposts.



Photograph: The Bettmann Archive, Inc.

You Must Remember This

Le Pavillon

BY GAEL GREENE

THERE WAS ONCE AN AMAZING TIME WHEN A MAN and a woman could fall in love in five and a half minutes. One could leap before one looked. Only Mom made chocolate-chip cookies. The kiwi had not yet been invented, and quiche was lush and exotic. If your daddy took you to Chambord for the rack of lamb or you once expressed devotion to your mate by promising to master the secret of the chocolate-mousse cake at the Chauveron, you remember that innocent time. How green we were, how easily wowed—the avant-garde of the food-obsessed hordes that would follow. How carefree we were, lapping up puddles of butter.

And the prix fixe lunch at Le Pavillon was just $7.

Fame is cruelly mercurial, I think each time I pass the First Woman's Bank, imagining its vault, a cold steel hulk in what was not long ago the town's most celebrated kitchen—with not even a few inches of bronze to mark where once Le Pavillon hummed, an academy that sent its pupils off to found the Le's and La's of fine French dining, some still cluttering the side streets of Manhattan.

HENRI SOULE (RIGHT).

In its glory, Le Pavillon was our town's greatest—some said *only*—French restaurant. And Henri Soulé's icy snub and passion for perfection were legend. Exiled royalty and their duchesses, elder statesmen, nail-polish magnates—a cabal of the highborn and powerful—were pampered on his red velour banquettes in the narrow passage he called the Royale, and when Jack Kennedy insisted on milk, his bottle was served in a silver ice bucket with a hefty $2 tab.

Fresh from college—and hungry—I'd made an amateur's commitment to delicious excess, hoarding limited funds to explore the city's temples of fine dining. But though I'd spent a formative year in the land of 365 cheeses and could make fettuccine starting with an egg and some flour, I lacked the courage to face the mythic master of *haute* hauteur. I was not Babe Paley. Or even close. I imagined being shuffled to darkest Siberia, condemned to eat yesterday's lamb chops.

But perhaps if I came as a journalist . . . Voilà. M. Soulé positively dimpled in welcome, benevolently surrendering me to the chef, Clément Grangier, so I could sniff out my story "A Week in the Kitchen of the Pavillon." How kindly he tolerated my myopia, till finally the plump pouter pigeon (he was five feet five inches in height and perhaps in circumference as well) chided me: "The secret of the Pavillon is not in the kitchen. *Le Pavillon, c'est moi.*"

A peasant from Saubrigues, a tiny village in southwest France, Soulé idolized the meticulous César Ritz. By the time I'd graduated from Velveeta to quenelles de brochet—Le Pavillon's ethereal fish dumplings—the peasant had become a tastemaker, a diplomat, and a martinet. He wooed with caviar and Dom Pérignon and buttery petits fours, but his disdain and his anger could be lethal. He spent a fortune on red roses and kept his suppliers on their toes by pitting one against the other. A less-than-perfect sturgeon's egg on his tongue could provoke a tirade. His fancy for Château Pétrus created Manhattan's affection for that wine.

Soulé soothed, scolded, snarled, cajoled, demanded perfection, insisted on his concept of propriety. If a client asked for freshly made butter, Chef Grangier himself wielded the whisk. And because his doctor had forbidden him his favorite tripe à la mode de Caen, Soulé invited me to lunch with him at 3 P.M. and insisted that *I* have it.

For a time, Soulé found it amusing to run La Côte Basque, on East 55th (first site of Le Pavillon), as "Le Pavillon for the poor." When the waiters got out of hand, he sold it, but the new owner fumbled, and in the spring of 1965, Soulé was forced to revive it or lose the unpaid debt. He died there in 1966, collapsed on the floor of the men's room, the pay-phone receiver dangling—some union vexation, they said.

Le Pavillon lingered on, wan and wasting, as a syndicate of zealots struggled to keep it alive. Finally, in the quake of the economically tremulous seventies, it died. I remember imagining the flicker of triumph in a plump little ghost's smile. Soulé liked to refer to himself in the third person, and he often said, "No one is indispensable. The chef is not indispensable. Only Soulé is indispensable. Without Soulé, there is no Pavillon."

Photograph by George Lazernick.

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You Must Remember This

TRafalgar 6

BY JONATHAN SCHWARTZ

I COULD REACH MY FATHER FROM ANYWHERE BY CALLING a TRafalgar-6 number. My father was a TRafalgar-6 guy; my girlfriend Susan was an ENright-9 girl. I had become an ACademy-2 guy, having taken an apartment near Columbia University. The other day from a taxi window I saw Susan, now in her mid-forties, crossing the street, looking good. I thought, ENright-9. That triggered TRafalgar-6. That brought up my father, a certain gesture of his—the circling of his right index finger to make a particular kind of point. But now, to any generation younger than my own, ENright-9 is 369, and TRafalgar is 876 or 877 or 874 or 873—numbers unable to bring fathers to life in taxis.

I've called my friend David from all over the world. He's 744. The other night, I asked him if he knew he had a RHinelander exchange. He said, "What do you mean?" David is 35.

I work at a radio station at 42nd Street and Third Avenue: 986-7000. Not long ago, it occurred to me that I was the single employee out of 73 who knew the station's telephone number to be YUkon-6-7000. The one other who would have known was recently terminated and has retreated to his 421, a designation without the history of language. These empty codes are creeping in for keeps: 633, 691, 249 (my daughter, alas), and others lacking in the poetry that was once New York.

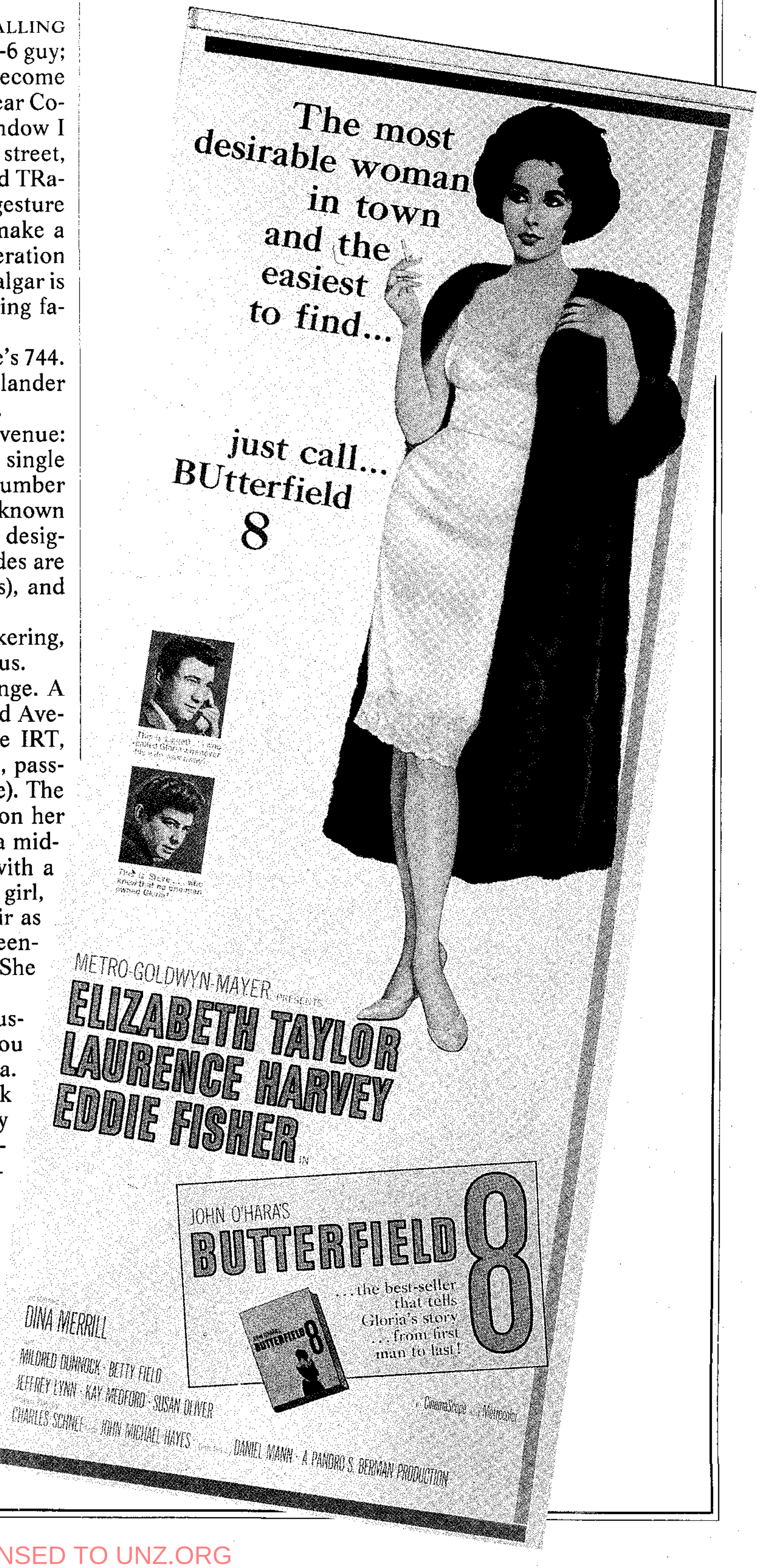
I mourn the words we've lost. Think of them: CHickering, WAdsworth, SChuyler, GReenwich, ORegon, COlumbus.

You could learn about a fella by knowing his exchange. A MOnument fella was up near 100th Street and West End Avenue. You could picture him coming downtown on the IRT, strolling first to 96th and Broadway for the newspapers, passing the Riviera and Riverside movie theaters (both gone). The ATwater girl was an East Side girl, a taxi-hailing girl, on her way to her job at Benton & Bowles. A CIrcle fella was a midtown fella, entering his CIrcle-7 Carnegie-area office with a sandwich from the Stage Deli. And what about a SPring girl, a SPring-7 girl, twirling the ends of her long brown hair as she lay on her bed talking to you on the phone? A Greenwich Village girl. A 777 girl is nothing. She is invisible. She is without irony, seldom listens to music.

John O'Hara did not use the word BUtterfield frivolously. PEnnsylvania-6-5000 still dances to its forties tune—you can hear the guys in the band shouting it out. PLaza. There were so many. My friend Joanna is PLaza-2. I think of the word "PLaza" when I see her at Christmas. My publisher is PLaza-1, not 751. Bertha and Larry, my father's best friends. They both died a few years ago, burying their PLaza-8 with them.

It's a losing situation. It is global and elephantine. Gone from Los Angeles is CRescent. Gone from Boston are COpley and KEnmore. Gone from London are KENsington and OXFord and PICcadilly. Gone from Paris are ODÉon and CARnot. Phone language, intimate stuff, lost to the digital world of now, to the oblivious finger pecking out numbers rat-a-tat-tat, as you read this, rat-a-tat-tat, 20766067444521 7778842.

Last week, without fuss or fanfare, I called my florist to send flowers to my wife. It was her forty-first birthday. I dialed CHelsea. CHelsea-3.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You Must Remember This

The Garment Center

BY JEROME WEIDMAN

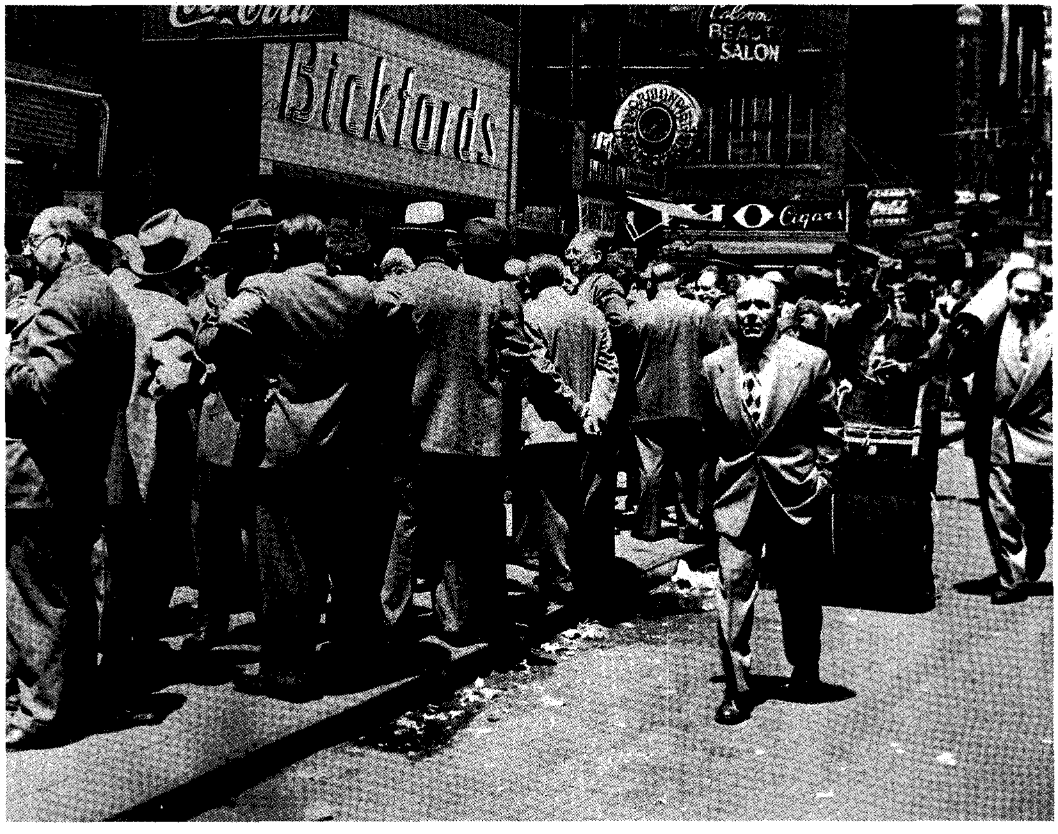
"NICKELS AND DIMES BUILT THE WOOLWORTH Building," Mr. Musaeus used to remind his fourth-graders at P.S. 188 on East Houston Street. The same coins, I learned years later on my first job uptown, fueled a human machine that kept New York's dress business in constant churning motion: the huge army of shipping clerks who remain for me the most visible symbol of the Garment Center.

These hungry kids from the Lower East Side, West Flatbush, and the South Bronx, all crouched in what seemed a permanently forward-leaning position as they shoved their handcarts loaded with dresses up and down the streets, created the impression that they were engaged in the endless weaving of an invisible web that held an industry together—but only so long as they kept moving. To pause even for breath, much less a meal, meant the instant disintegration of the whole apparatus that sustained a vast economy. There was no such term in the Garment Center lexicon as "lunch hour." Not for shipping clerks. During the Great Depression, Seventh Avenue's hewers of wood and drawers of water took nourishment as they worked, without pause, in moments snatched from running, and they ate what they snatched where they snatched it: out in the open.

Sidewalk pretzel vendors and hot-dog carts were as plentiful as raisins in a rice pudding. The freight entrance of every loft building was equipped with a Busy Bee—Harry's, Max's, Lennie's, or Nate's—a long counter from which doughnuts, coffee, or slabs of pie could be scooped up by passing shipping clerks the way locomotives used to take on water as they roared nonstop through rural railroad stations. On Sixth Avenue, where sidewalk storefront space was more plentiful than on Seventh, the entrepreneurs accelerated the feeding process by building their restaurants without fronts, open to the sidewalk, so that snatching a meal on the run was not hampered by doors. The customer could reach in with one hand—holding on with the other to his overloaded cart—grab his fix, and hurry on.

Of all the foods available in these open-front restaurants—hamburgers, hot dogs, cardboard cups of French fries, paper plates of spaghetti—the most popular (with this ex-Mr. Musaeus fourth-grader) was the knish. It was made of mashed potatoes baked with fried onions into a flaky crust, and it was always served piping hot on a square of wax paper. The knishes I remember were prepared by a company that, like Garbo and all truly great stars, faced the public from behind a single name: Gabila. Every Gabila's knish was as large as home plate, had the staying power of a seven-course meal, and cost a nickel.

Gabila's knishes got me through those four years of the Great Depression with enough saved from my modest salary to pay my first year's tuition at NYU Law School's evening session. To this day, when I learn I am anywhere in the vicinity of one of Mr. Gabila's knishes, I will set off at once in hot pursuit if I get the proper signal: Just drop a hat.



Photograph: Culver Pictures.

Puffy Eyes. Crow's Feet. Help is in sight!

Eyes talk. Don't let them tell... they speak without words, too often revealing the secret of your age. It's no wonder as delicate eye contours face constant aggressions. Even the most innocent expressions—including squinting, blinking, and smiling—take a toll. Stress and fatigue, application and removal of eye makeup, all add their own damaging effects. The need for special attention becomes clearly evident—visibly urgent!

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Birdland

BY NAT HENTOFF

THERE WAS A LONG FLIGHT OF STAIRS FROM BROADWAY down into the utterly graceless room. Portraits of musicians hung on the wall, looking as if they'd been manufactured in some below-minimum-wage souvenir factory. The people who ran the club lacked grace or wit. But none of that mattered when, coming down those stairs, you were physically enveloped and almost hurled against the wall by the sheer swinging force of the Basie Band. Or when, on another night coming down the stairs, you heard a trumpet solo so daring, so strutting with confidence, that you knew it had to be Dizzy, and you turned the corner to see an eighteen-year-old in Dizzy's trumpet section finishing his announcement of himself to the world. His name was Lee Morgan.

Birdland was a place of surprises. Not every night, God knows. And, yes, sometimes the surprise was a drag. As when Lester Young came in, heard one of his many imitators on the stand, and said softly, "I guess there's nothing left for Prez to play." The saddest part was that Lester, the Prez, could have used that gig.

And sometimes the surprise was frightening. There was the night Charlie Parker, Charles Mingus, Bud Powell, and J. J. Johnson were all on the stand together. It should have been a night from which musical legends were made. A legend did come out of that night, but it was more the stuff of a low-budget horror movie. Bud was out of it, on some other planet, and he disappeared physically from the stand. Bird, for demon-impelled reasons of his own, stood at the microphone and repeated "Bud Powell" for what seemed hundreds of times. At some point in this waking nightmare, Mingus announced that he was disassociating himself from these people. And J.J. left the stand, saying bitterly that this was the kind of freak show that some of the people at the tables had actually hoped to see.

But there were other nights.... Miles when he was a wondrously singular musician, and not an Andy Warhol–style celebrity. Bird with strings, Bird without strings, Bird ceaselessly inventing shapes and textures and rhythms within rhythms that fused like the rite of swing. And Bud. There were nights when all of him was at the piano, the music ferociously lyrical and Bud drained at the end of the set.

Practically everybody of consequence in modern jazz—and some from the earlier music—played Birdland. It was a room utterly transformed by the possibility of more Birds and Lee Morgans. After a while, you didn't see the fungible portraits on the wall. And if you knew the manager, you forgot he was even there. On that small stand, a group of "gentlemen of jazz," as Symphony Sid used to say, was becoming wholly immersed in the unexpected, and so were the rest of us. I knew people from overseas who, on coming to New York, couldn't wait for darkness. As soon as they'd checked into their hotels, they went to Birdland. They wanted to stare at the club, even if it was just the outside of the joint. If they stayed there long enough, they might see the Great Speckled Bird himself.

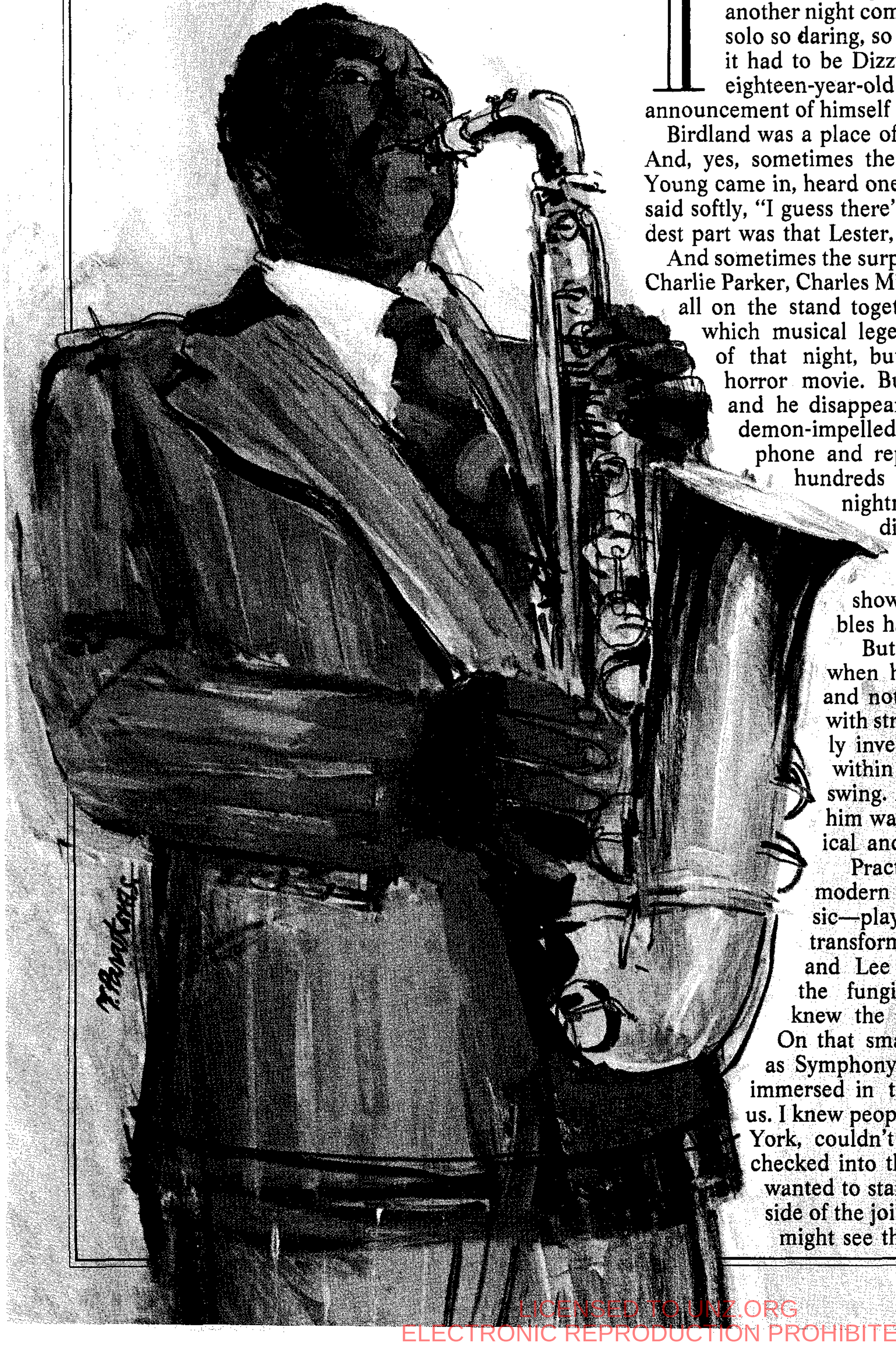
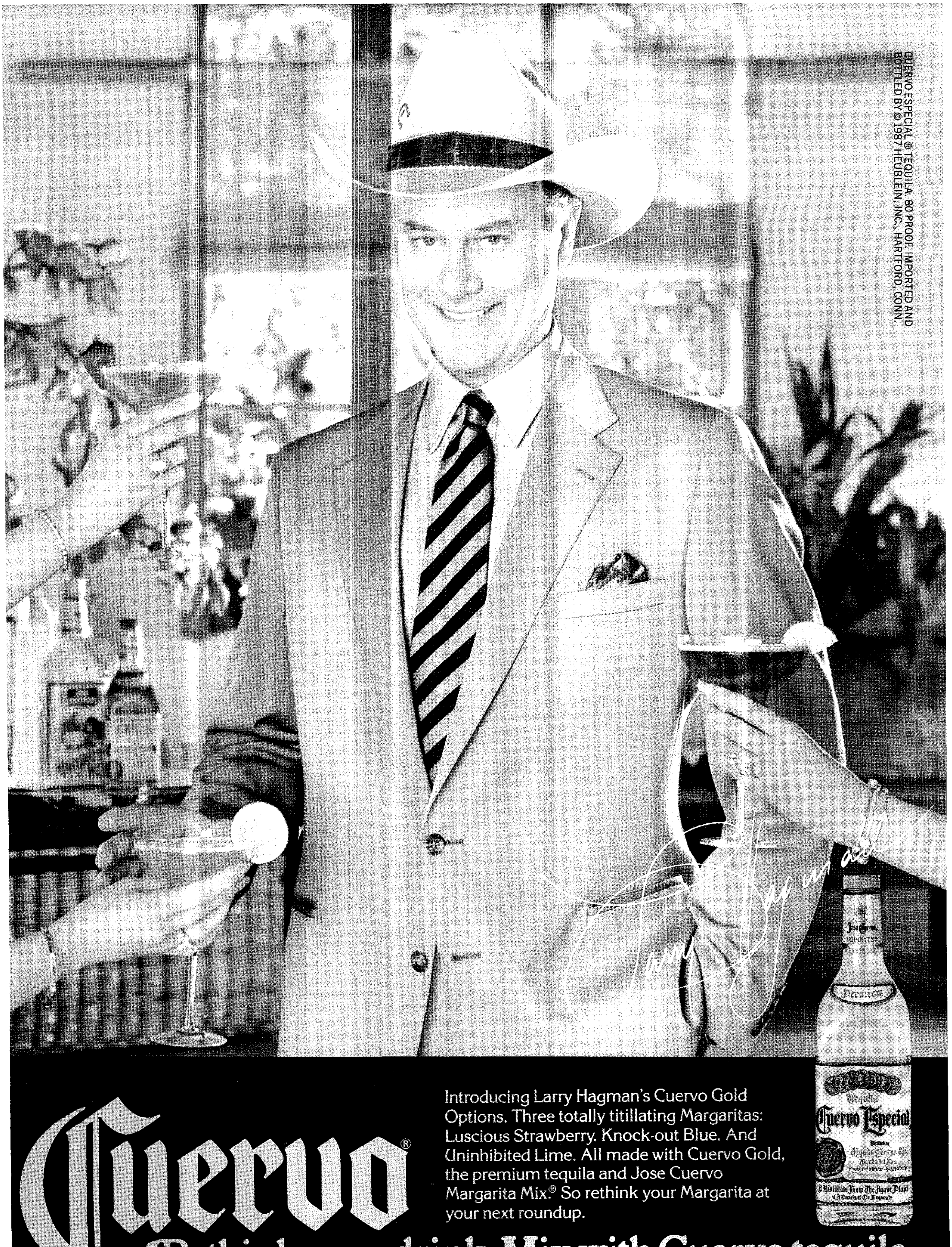


ILLUSTRATION BY MICHAEL PARASKEVAS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The Police Shack

BY NICHOLAS PILEGGI

NOT LONG AGO, A FLURRY OF STORIES REPORTED that the old Police Headquarters, at 240 Centre Street, was being converted into cooperative apartments, with Police Commissioner Theodore Roosevelt's old office going for over $1 million. None of the articles bothered to mention the tiny, three-story brick building at 4 Centre Market Place, directly behind headquarters.

For close to half a century, while 240 Centre served as the hub of police activity in the city, the Shack, as it was known, was the hangout for dozens of the city's police reporters, most of them streetwise legmen who weren't much different from the cops they covered. They manned the building 24 hours a day, seven days a week—chasing stories, listening to squawky calls on the police radio, noting the clang of fire bells, and checking the "slip machine" that carried Teletype messages from "CB," the police Communications Bureau on the top floor of headquarters.

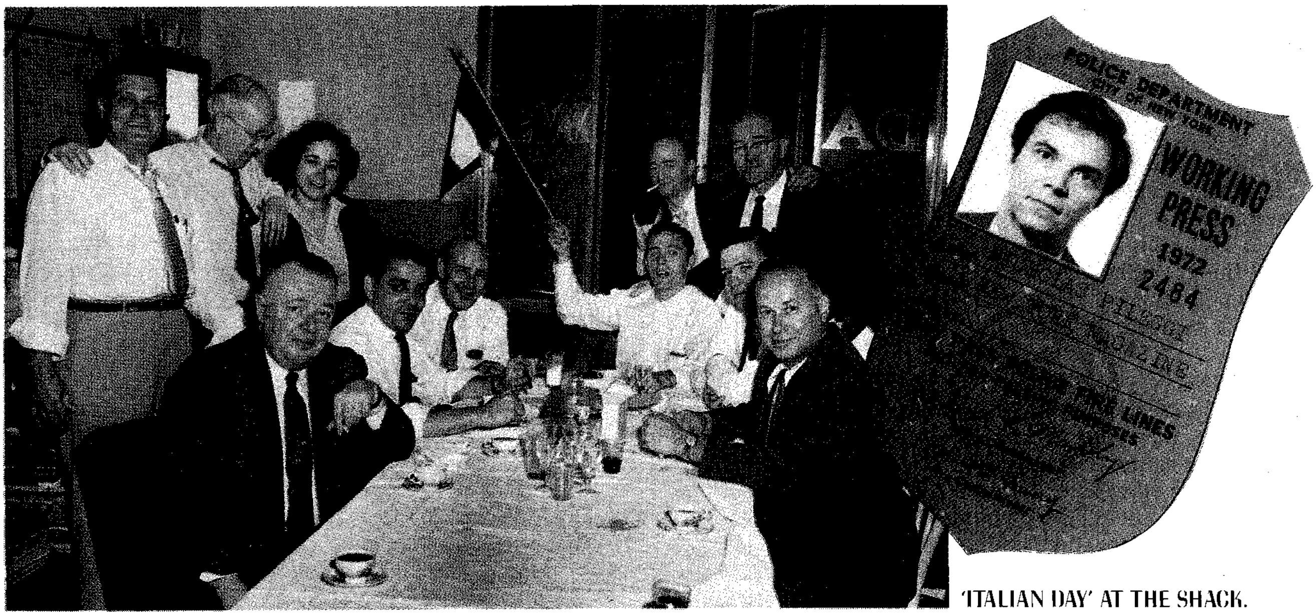
The Shack was owned in those days by an assistant city editor at the *Daily News,* and each newspaper paid rent for space. John Crosby was there for the *Journal-American,* Edward Kirkman for the *Daily News,* Jim Mills for UPI, Artie Rosenfeld for the *Post,* Mike Pearl for the *Daily Mirror,* Ray Hyland for the AP, and Guy Passant and Dave Kaufman for the *Times*—to name just a few. While the reporters had their own dingy offices, almost everyone congregated in the *Times*'s ground-floor front offices. To beat the heat during the summer, most of the reporters sat on benches lined up along the sidewalk. They kept track of their phones through an elaborate light display tied into the building's phone system.

The Shack was also a place to sleep off hangovers, play dime-and-quarter, no-check-and-raise poker, watch the Friday-night fights, eat fish freshly caught in Sheepshead Bay by the *Mirror*'s John Rogan, and view porno movies that had been confiscated by the cops and promised to the editors uptown.

One night, shortly after the morals squad dropped off several steamy reels—an act of generosity guaranteed to get the cops' names in the paper—a projector and bed sheet (don't ask) were borrowed from the office of the chief of detectives. The real action that night was rather sparse, so reporters and cops from all over town wandered down to the Shack. The *Times*'s office got so crowded that the bed-sheet screen had to be tacked up across the window.

No sooner had the movie started than the direct phone line from CB began to ring. None of the reporters bothered to answer it. Then every phone in the building erupted. "Turn it off!" screamed a lieutenant in headquarters when he finally got through. The adventures of "Lucky Pierre," it turned out, were being projected through the sheet and onto the four-story baroque dignity of Police Headquarters itself.

As a fraternity house for reporters, the Shack didn't last beyond 1973, when the new Police Headquarters opened at One Police Plaza. Today, the Shack is the office of the John Jovino gun shop, and the police reporters work out of nondescript offices in One Police Plaza, where all visitors and packages are checked by uniformed guards at the door.



'ITALIAN DAY' AT THE SHACK.

hotograph by Ed Kirkman.

You Must Remember This

The Tecumseh Club

BY DANIEL PATRICK MOYNIHAN

I CAST MY FIRST VOTE IN THE BASEMENT OF ST. RAPHAEL'S, at Tenth Avenue and 41st Street. It was a primary election in the summer of 1948. I was by then a grown man, 21. Three years in the Navy behind me. Even so, I was nervous. It turned out I needn't have been. As I walked into the polls, a man I'd never seen in my life greeted me: "Hi, Pat." "Excuse me, sir, I'm not sure I'm eligible to vote." "Everybody votes," said my new friend. And as I entered the booth, he handed me a slip of paper showing whom everybody was going to vote *for*.

The poll watcher was, of course, a district captain of the Peter J. Dooling Association. Dooling was already deceased, and I knew little of him as a person, but as a role model the essentials were still there in local memory.

Born in the city in 1857, most likely to immigrants of the famine era. Public schools. At 30, his first patronage appointment: court officer of the Court of General Sessions. Four years later, he was an alderman. In 1892, an Assembly district leader. The State Senate in 1903. Congress in 1913. Defeated in the Harding landslide of 1920. That same year, Al Smith lost the governorship; but Smith was back in 1923, and in 1924 made Dooling sheriff. This was a most lucrative job, which you could hold only briefly. (All quite legal: fees.) Then, in 1926, he became head of the Department of Purchase, a post he held until he died, at 74, at his home on West 43rd Street. Father Duffy of the 69th, pastor of Holy Cross, sang a requiem mass at his funeral.

What a stately progress! There would have been an apprenticeship. Then a city job. Next city office, then state, then national. A little money. A final job. Half a century. No shoving.

FATHER DUFFY AS A DOUGHBOY.

I don't know whether Peter J. Dooling founded the Tecumseh Club, but he put up its clubhouse at 315 West 42nd Street, between Eighth and Ninth Avenues. It was a fine brownstone, with TECUMSEH properly carved over the entranceway, the association name and the party star in gold lettering on a large glass window on the second story.

The clubhouse stood just east of the building complex of Holy Cross. So there it all was, all together: church and state. Fearsome, yet protective. Dignified, yet personal. These were real buildings. They had names.

They were buildings of a community. I don't want to make too much of it, but there *was* one. It, too, had a name: Hell's Kitchen. We loved it, thought it set us apart as a sort of street-warrior caste. Slaughter on Tenth Avenue. All nonsense, of course. This was an orderly place; by contrast with the city today, a peaceable kingdom. In the awful current jargon, people were empowered. As I look back, the Tecumseh Club did not represent the state. It represented us and the power we had *over* the state. If not exactly us, then the chiefs; sachems.

Years later, Glazer and I would write in the Irish chapter of *Beyond the Melting Pot*, "New York became the first great city in history to be ruled by men of the people, not as an isolated phenomenon of the Gracchi or the Commune, but as a persisting, established pattern."

This memory is being lost. They had a terrible press, and have had almost no historians. But they amassed the social capital we are now squandering. (Also the physical capital. Dooling served on the aqueduct commission in 1898. To the enduring disdain of their betters, these men built the first true aqueduct since fifth-century Rome, and for the new *stupor mundi.*)

I am sorry they tore down the Tecumseh. We lived at 558. Hundreds of times, crossing town, I would resolve *this* time to drop in. I never did. I didn't think I was quite old enough. Now it is too late.

There would have been dozens of such clubhouses in Manhattan at the turn of the century; all gone. However, the Wigwam itself, the last Tammany Hall, still stands at 17th Street and Union Square, the Phrygian cap of the freed slaves prominently displayed in the pediment.

Photograph: A.P./Wide World.

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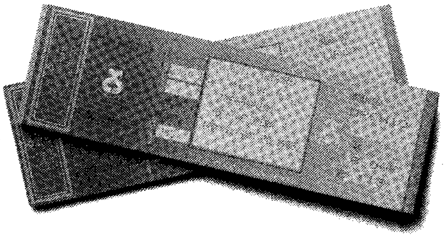

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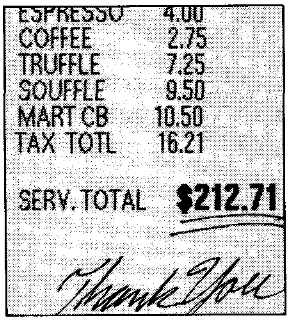

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The Palladium

BY JOSÉ TORRES

I FIRST CLIMBED THAT LONG, NARROW FLIGHT OF STAIRS to the Palladium in the winter of 1955. I was then nineteen, a PFC in the Army, and a novice in the sport of boxing. And I had two fantasies. One: a man with a bow tie raising my gloved hand in the ring of Madison Square Garden, screaming that I was the new middleweight champion of the world. Two: a group of judges announcing that I was the clear winner of the mambo-cha-cha-merengue in the original—the *real*—Palladium, the Latin dance hall on Broadway and 53rd. It was no accident that these visions merged. For dancers in that era, the Palladium was the Madison Square Garden of Latin music, and many Latin prizefighters thought of the Garden as the Palladium of prizefighting. They were, to a Latin kid in the fifties, the Twin Towers.

In memory, *our* Palladium had a huge dance floor, with a low bandstand to the left and a long bar to the right. The place was always blue with cigarette smoke. At the bar, balanced on high stools, or standing in small groups, men and women eyed each other, sometimes using the back mirror to send messages that needed no language. They watched the dancing and each other and drank a lot of rum. Six wood columns held the roof in place, keeping it from flying into Broadway when those muscular mambo bands went to work. On the columns, there were red lights; I learned later that when they flashed, there was trouble in the house.

The great feature of the Palladium, aside from all those beautiful women, was the music. It ranged from the sentimental lyricism of Tito Rodriguez to the hard-driving Latin jazz of Tito Puente and his magic timbales. There was no way, in their presence, that a young man or woman could stand still. I don't remember a single conversation from my time at the Palladium. All you really had to do was go over to that girl in the black dress and say, "*¿Bailamos? O, bailamos.*"

In the beginning, just after the war, the band was Machito and his Afro-Cubans. He was going to bring Latin music downtown, the great Latin pianist Charlie Palmieri told me, but a funny thing happened along the way. Machito attracted a jazz crowd, not only because of the jazz inflections of his music but because of his friendship with Dizzy Gillespie, who would come down and sit in on breaks from his own appearances a few blocks away at Birdland. So the early crowds were made up of American blacks and white jazz fans. Puente and Rodriguez didn't become the house bands until 1951.

TITO PUENTE.

After the two Titos arrived, they never left (the place closed in 1959), and they set an extraordinarily high standard. Palmieri told me, "If you couldn't play as well as Puente or Rodriguez, you simply couldn't play there. Period." Soon, all the greatest Latin bands were appearing at the Palladium: Perez, Prado, Fajardo, La Orquesta Aragon, Villo's Caracas, Noro Morales, La Playa Sextet, Benny Moret, Rolando Laserie, Mon Rivera, and many others. Two bands simply weren't enough; the Palladium featured three, and they played until four in the morning.

Even then, the audience was never exclusively Latin. A pattern soon established itself. On Wednesday nights, when Killer Joe Piro gave dance lessons, the crowd was Jewish and Italian. Friday was for Puerto Ricans, Saturday for Hispanics of all origins, according to Pete Della, who was a featherweight in the thirties and moonlighted as a $15-a-night bouncer at the Palladium. "And Sunday," Della remembers, "was for American blacks. *Everybody* danced to Latin music."

Palmieri agreed—with one exception. Friday nights, he remembered, were for the hip Puerto Ricans, and Saturday for the squares—or *jibaros.* Their conflicts sometimes brought trouble. Invariably this was handled by the Angelette brothers, Tony and Pete, the two most famous *blond* Latins in New York. My friend, city detective Pancho Murcia, remembers, "Whenever a body rolled down the long stairs at the Palladium, the one doing the shoving was always one of the Angelette brothers. They didn't make them any tougher."

There were only a few rules at the Palladium. You were not allowed to stand in front of the bandstand; this was a *dance hall.* Exceptions were made only for servicemen in uniform or friends of the Angelette brothers. The other was more drastic. Once you were barred from the Palladium, for whatever reason, you were gone for life. Della can remember only one deviation from the iron rule: A young exile was allowed back in after a long, anguished plea from his parish priest.

Looking back, it seems a place that was hipper than anything we now have, and more innocent. I don't mean that nobody ever snorted cocaine or smoked marijuana in the Palladium bathroom; I suppose people did. But there was something fresh and amazing about the dancing (nobody who ever saw them could forget Anibal Vazquez and Luis Maquina). And people met there, courted each other there, fell in love there, and even went back *after* they were married. All over New York, there are middle-aged men and women who read about the Palladium on 14th Street and shake their heads and say, "No, that's not the Palladium." They go to other Latin dance halls and see young dancers try to move to the old music, or to the canned disco that is spliced between the sets of the house bands, and they say, "No, *that's* not the Palladium, either." If you are of a certain age, there was only one Madison Square Garden, and it was on Eighth Avenue and 50th Street. And there was only one Palladium, too. It lives on in memory, and some of us still find ourselves saying, when its image returns, *¿Bailamos? O, bailamos.*

Photograph: Michael Ochs Archives. Hand tinting by Bill Kobasz.

The Bridle Path

BY MICHAEL KORDA

I'VE ALWAYS BEEN CRAZY ABOUT HORSES, SO WHEN I came to New York straight from Beverly Hills, where in those days—we're talking about 1942—you could ride every day, and every studio had a stable and a full-time wrangler, I was delighted to discover that Manhattan was full of stables and horses.

On Sunday mornings, despite the war, Central Park was ablaze with well-dressed (and well-mounted) riders. The better stables would actually send a groom across the park to Fifth Avenue, ponying your own horse on a leading rein, so you could mount from outside your own building! There were still women in those days who rode side-saddle in the park, in full habit, and most male riders were attired in breeches, boots, bowler hats, and hacking jackets with flowers in the lapels.

There were no runners then; the bridle paths were raked and sanded, patrolled by mounted police; and nobody had ever heard the word "mugging." It was even possible to ride down to Central Park South and stop at Rumpelmayer's for a hot chocolate.

All that has gone. It's still possible to ride in the park, but the bridle path is a mess, badly rutted and pretty much monopolized by runners, who resent the occasional horse and rider. The elegance, for the most part, is gone, too.

And yet I look back with pleasure at mornings on horseback in the park as recently as the seventies—watching the sun rise above the line of buildings, breathing the air before the morning rush hour poisoned it, enjoying a moment made all the more intense by the fact that almost everybody else was either in bed or beginning a long, dreary commute.

No doubt horses are an irrelevance in a city like New York, but still I miss their elegant presence—and the poor, sad, bedraggled wretches that pull the carriages in Central Park are no substitute, nor is the occasional police horse.

Where the ABC studios now stand, on West 66th Street, there used to be a wonderful stable, with an indoor ring and a bar where a member could sit on a wooden horse and practice his polo swing and an elevator big enough to take a carriage and pair. On weekends, children used to go out into the park in groups, led by a groom or an instructor, and when you heard the clatter of the hooves in the morning, it was possible to imagine you were not in midtown Manhattan but in the country. Except for Claremont stables, on West 89th, all that has vanished, and it's a pity, because it was part of an era when people still cared about the city's amenities, about flower gardens and sheep in Central Park's Sheep Meadow and swans in the pond opposite the Plaza, and when there were no such things as garbage in the streets or graffiti.

480 Lex

BY PATRICIA BOSWORTH

FOUR-EIGHTY LEX WAS A LIVELY, GRACEFUL, FOURTEEN-STORY building (officially known as Grand Central Palace) that occupied the block bounded by Park and Lexington Avenues from 46th to 47th Street. For years, it was the city's principal exhibition hall, showing everything from flowers to boats. But by the fifties, 480 Lex seemed to belong to photographers.

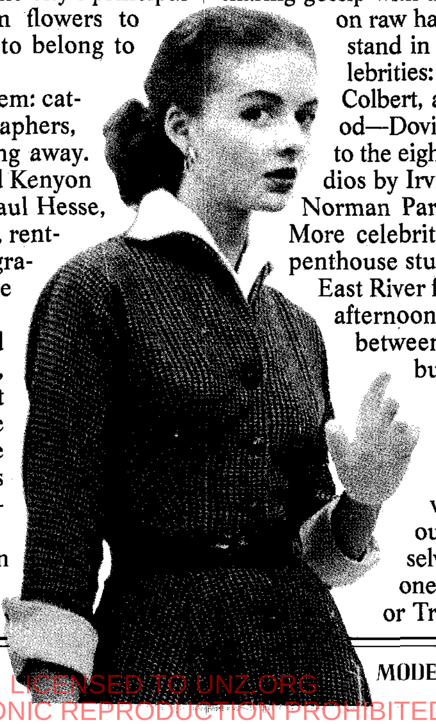
Almost every floor was crammed with them: catalogue photographers, still-life photographers, *True Confessions* photographers, all clicking away. Dell Publishing had its studios there; so did Kenyon & Eckhardt. Portrait photographers like Paul Hesse, who did all the Miss Rheingold campaigns, rented space there, and so did fashion photographers like Paul Himmel and Plucer. The combined range of images was dazzling.

I was a young model then, so I haunted 480 Lex. My agency, John Robert Powers, was in the adjoining building—actually, it was connected by both an arcade on the main floor and a ramp on the sixth (where Powers was located), so I could walk across the ramp and spend the entire day dropping off my composites.

I earned my first paycheck modeling in an automobile show inside 480's vast exhibit hall. I was paid $250 a day to sit smiling at crowds from an open convertible as it revolved around and around on a turntable.

When I wasn't working, I hung out at 480's noisy coffee shop, sharing gossip with the models I knew, some of whom existed on raw hamburger and codeine to keep thin. Or I'd stand in the vaulted lobby trying to count the celebrities: Truman Capote, Cecil Beaton, Claudette Colbert, and most of the great models of the period—Dovima, for example. Many were on their way to the eighth floor to be photographed at *Vogue* studios by Irving Penn or Frances McLaughlin-Gill or Norman Parkinson, when he was in from London. More celebrities could be found at Milton Greene's penthouse studio, which had a spectacular view of the East River from a block-long stone loggia. On warm afternoons, Milton served elegant lunches outside, between sittings with Cary Grant, Audrey Hepburn, Grace Kelly, and Marilyn Monroe.

In 1964, 480 Lex was torn down and later replaced by a shapeless, impersonal skyscraper. It's too bad; 480 Lex contained so many energizing worlds. People who worked there felt free to waste time or hide out or just discover something about themselves. I felt at home at 480 Lex. Could anyone feel the same about the AT&T Building or Trump Tower?



MODEL BOSWORTH.

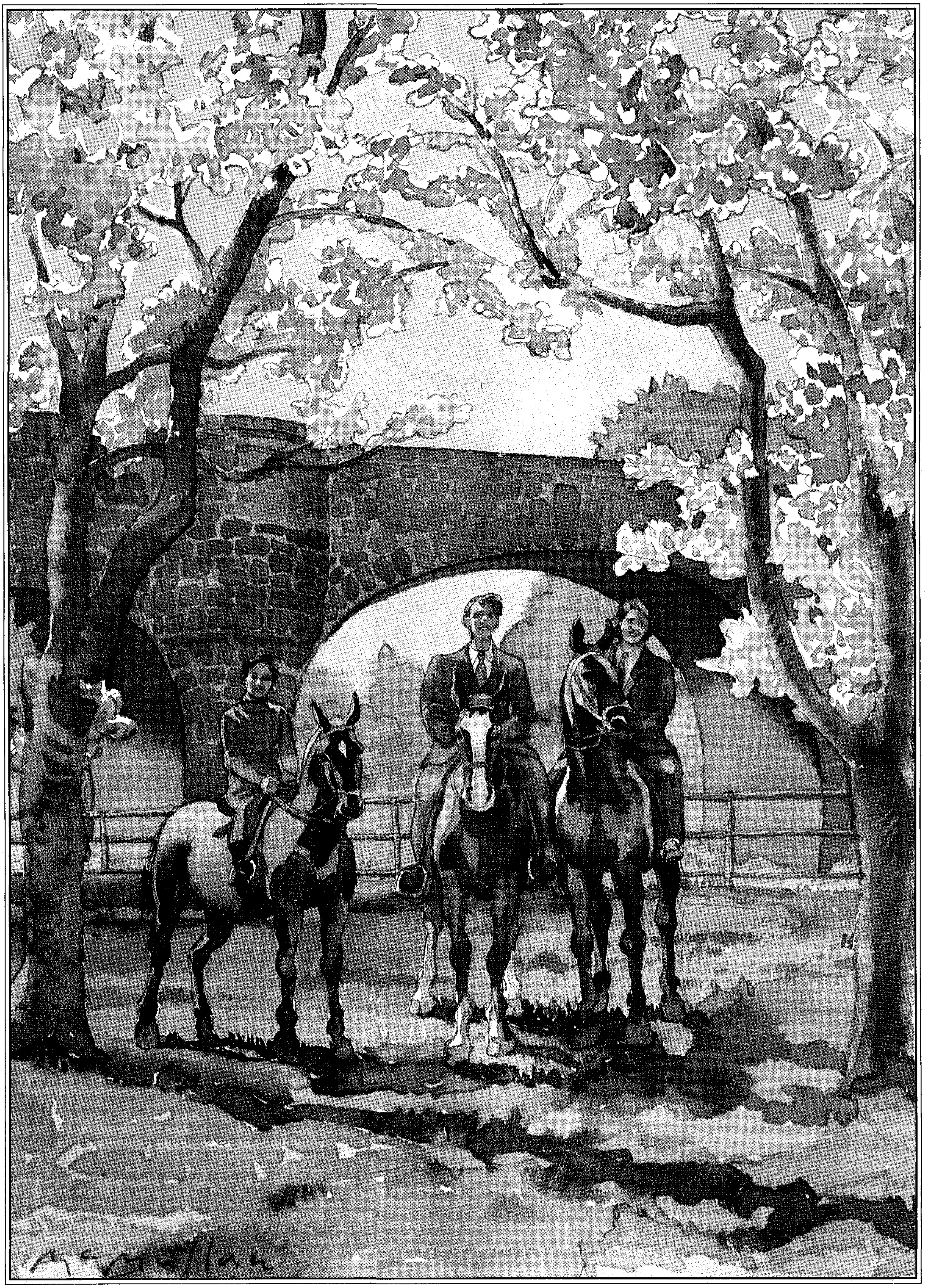
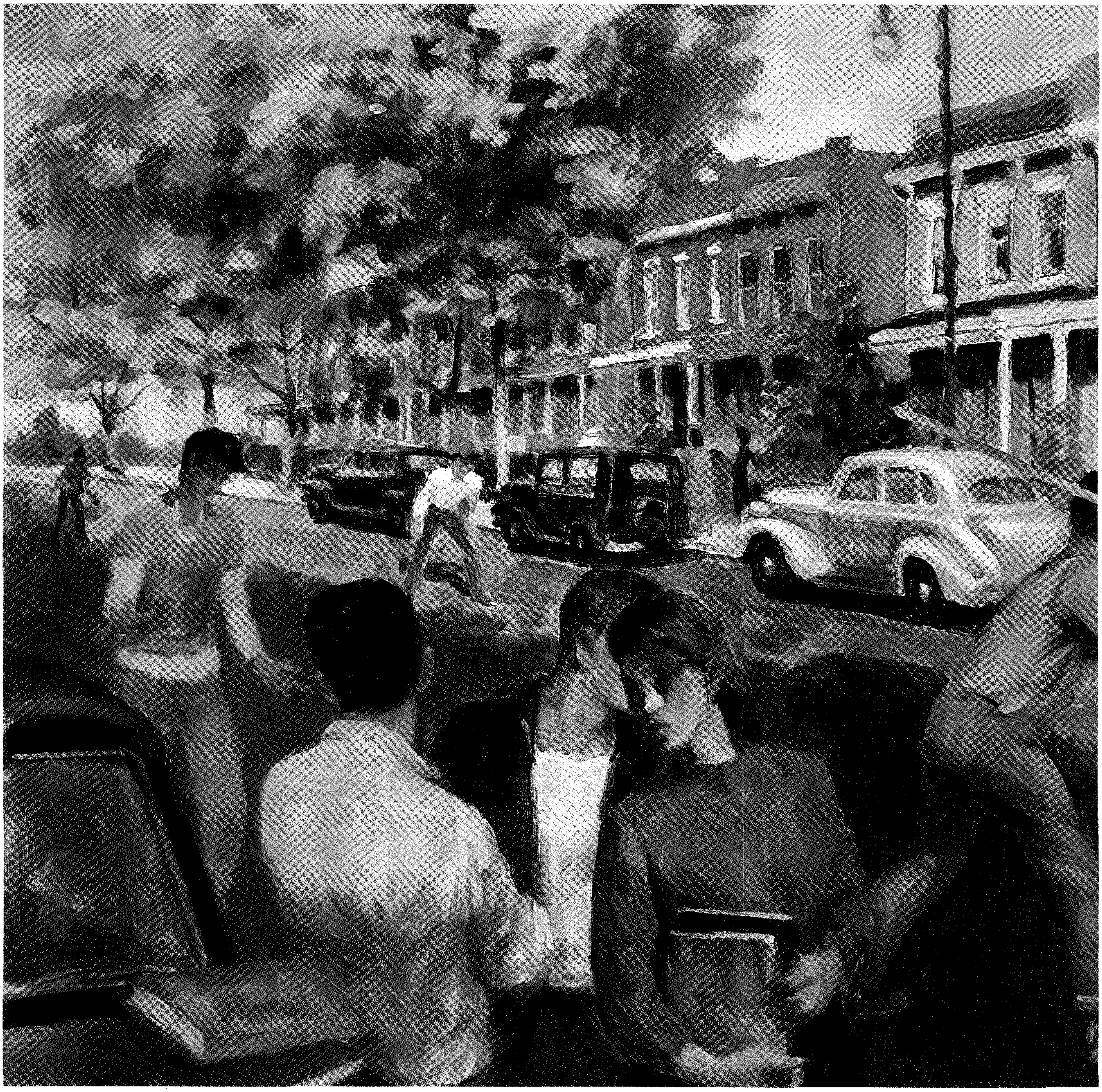


ILLUSTRATION BY JAMES MCMULLAN

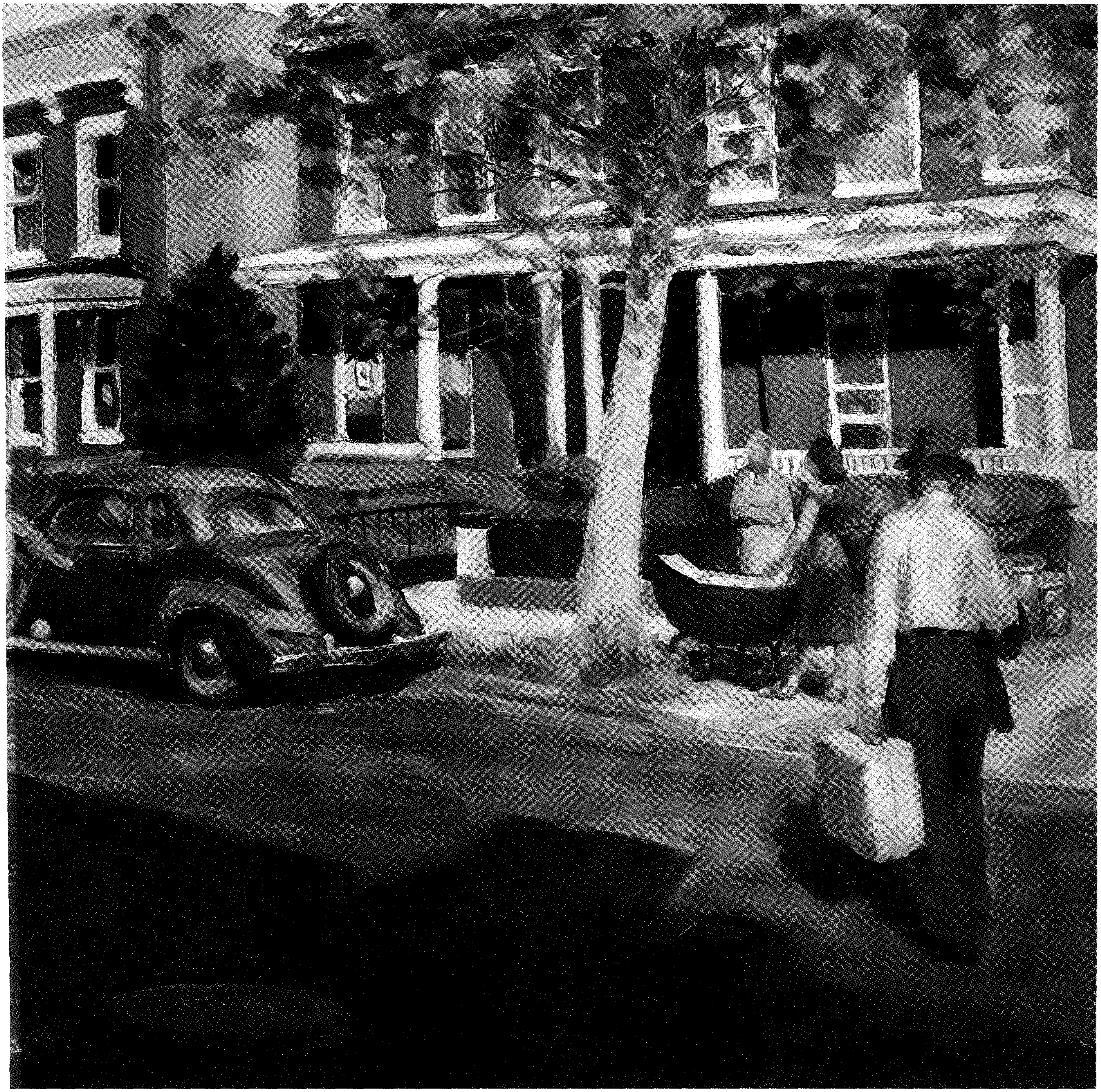


Brownsville

BY GERALD GREEN

THERE'S A BROWNSVILLE OF MEMORY AND A BROWNSVILLE of modern reality. I recall Prospect Place in sun-drenched summer clarity, treelined and swarming with people, or bleakly empty under the whip of a winter blizzard. There were row houses on our side of the street, also maples, catalpas, and my father's regal Lombardy poplar. Across the street were tenements, relics of a real-estate boom that enticed East Side Jews with the promise of country living. This was more than sales hype. My father, a physician and the inspiration for *The Last Angry Man,* had patients who ran a dairy with real holsteins, ten minutes from our house.

Across the street, on the ground floors of the four-story buildings, were the usual ghetto stores: a kosher butcher, a locksmith, and a tiny workshop where bearded dwarfs worked clanking machines and produced armies of wool-knit caps. My father, Samuel Greenberg, M.D., was very much part of the scene—enraged, overworked, sometimes a local hero, some-



times shunned for his explosive temper. In the Hogarthian stew that was Brownsville, he was a memorable figure.

We played punchball and stickball and other games in the street. Stanley Budesa, a noble Pole, was the greatest outfielder I ever saw. Josh Dratel played shortstop with the finesse of a Dick Bartell. In street parlance, I stunk at punchball, but the Prospect Place Pirates let me keep score.

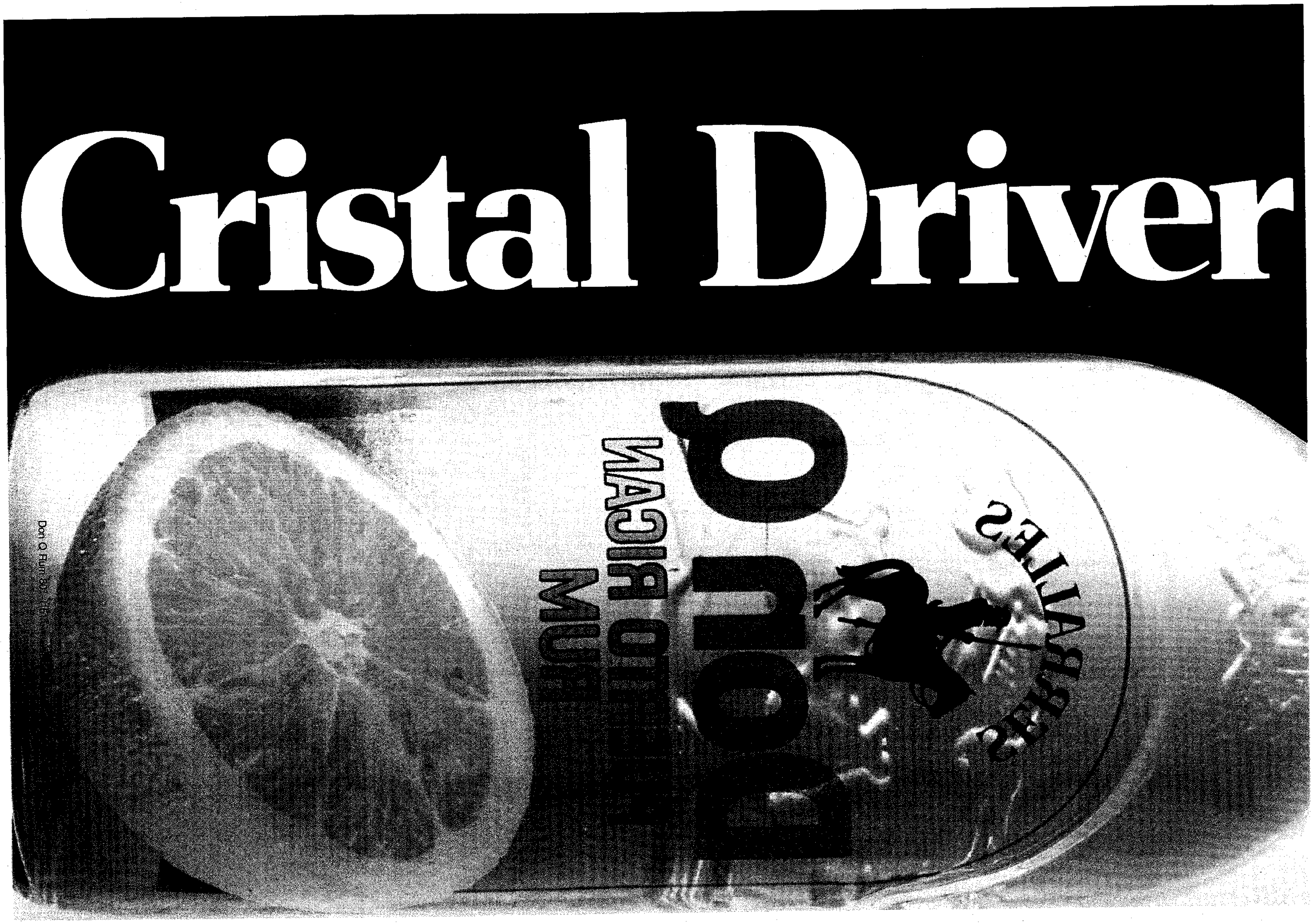
Boyhood heroes were, first, Dodger players like Van Lingle Mungo and Dolf Camilli, and, second, Jewish boxers like Schoolboy Bernie Friedkin, Bummy Davis, Yussel Goldstein. Some were graduates of the Brooklyn Hebrew Orphan Asylum, around the corner. Norman Podhoretz, aged eleven, was my father's patient. He remembers my father, in shirtsleeves and vest, once answering his frenzied buzzing. Young Podhoretz told him that old Mr. Finkel had dropped dead in their building. "So if he's dead," my father said, "what's the hurry?"

Two doors down from us lived a family named Lewis, whose son Bobby took cello lessons and was a puppeteer for the Sue Hastings troupe. He became a founder of the Group Theatre, a colleague of Odets, Kazan, and Clurman, and an award-winning director. Bobby Lewis and I correspond, but we don't get maudlin about the snows of yesteryear. He generously used my father's litany—"The bastards won't let you live"—as the leitmotiv of his last book.

With perhaps too much sentimentality and hyperbole, Brownsville has passed into mythos. It wasn't as utopian as some recall, nor was it as grim as others remember. Hardly Norman Rockwell country, but a good place to grow up. It offered raw energy, excellent schools, the challenge of the gutter, hope and friendship. And of course, my father looms large in my mind's eye, the gym teacher turned physician, a tower of moral outrage, a courageous and ribald figure. *Three dollars for house calls, one dollar for an office visit. . . .*

Six years after he died, I drove past the old two-story house. The poplar was stripped bare. A few years later, the tree was gone. Indeed, not a green living thing remained.

ILLUSTRATION BY MAX GINSBURG


Cristal Driver
Don Q Rum 80

THE ARTS

Theater

BY JOHN SIMON

"ANOTHER HEAVENLY YEAR," THE NEW YORK theatergoer mutters, echoing Beckett's Winnie, as, buried to the chest in something less desirable than sand, he looks back over 1987. As usual, things were more desperate on Broadway, particularly in the musical field. From England, we had *Les Misérables,* based on Victor Hugo's enormous novel, which, in its better moments, manages to make a viable flea out of an elephant and, for the rest, inflates a live flea into a dead dodo. This was followed apace, or awheel, by *Starlight Express,* something like a huge, third-rate restaurant that woos its clientele by putting its waiters on roller skates. It chiefly proves that you can skate on the thinnest ice as long as the audience's taste is on the rocks. From France, however indirectly, we had *Roza,* which, though not smelling so sweet as a rose, had the decency of being as ephemeral.

JAMES EARL JONES AND RAY ARANHA IN *FENCES.*

If we disregard *Teddy and Alice,* and I can hardly disregard it enough, the only strictly American contribution to the Broadway musical is Sondheim and Lapine's *Into the Woods,* remotely based on the works of a couple of German brothers who, I presume, requested that their names be removed from the program. This is the sort of thing that, I feel, gives fairy tales a bad name, though Sondheim worshipers and others of more or less special tastes than mine, apparently, can find much to fancy here. It's a work, however, of the fancy—in Coleridge's terms—not the imagination. Our best musical offering comes to Lincoln Center from South Africa: the black musical *Sarafina!,* in which a bunch of inspiredly singing and dancing babes in arms strike a blow against apartheid. The chief author is Mbongeni Ngema, who also directed.

Among the musical revivals, *Dreamgirls* came and went rapidly, with Michael Bennett, alas, no longer on hand to supervise it. Harold Prince turned *Cabaret* into something less than originally met the eye, although Joel Grey's performance lost none of its dark luster. But, again at Lincoln Center, *Anything Goes,* the transatlantic-voyage musical, proves quite shipshape still, thanks largely to Captain Cole Porter's ability to steer his score right through the mists of time, even if the sound of the foghorn, as delivered by Patti LuPone, seems, for once, less than haunting.

Broadway drama is also in England's debt. There was *Les Liaisons dangereuses,* in which an English playwright trivialized a French masterpiece, much to the delight of the assembled reviewers and other impressionable folk. Albeit mediocre, *Breaking the Code* sports a heartbreakingly good performance by Derek Jacobi. Among native products, Tina Howe's charming *Coastal Disturbances* weathered transfer to Broadway, but the only drama of heft to make it is August Wilson's *Fences,* a compassionate and involving look at a black family's struggle to survive during the Eisenhower era. It is distinguished by a strong first act and an almost flawless cast. Worthy of mention, too, is *Burn This,* one of Lanford Wilson's lesser plays, but immeasurably finer

otograph by Ron Scherl.

than Larry Shue's *The Nerd,* a success more shamefal than any failure.

Off Broadway, again as usual, proved better. Two Erics came through with powerful fantasies: Overmyer with the bright *On the Verge;* Bogosian with the baleful *Talk Radio,* in which he also acted outstandingly. Surviving are two modest plays that, in their still, small voices, say a good deal: Alfred Uhry's *Driving Miss Daisy* and Robert Harling's *Steel Magnolias.* Finely staged and acted, they demonstrate the continuing life of realistic playwriting, the undimmed ability of the stage to talk to us heart to heart, mind to mind. Though flawed, two plays, in my view, deserved longer runs: Janusz Glowacki's *Hunting Cockroaches* and Romulus Linney's *Holy Ghosts,* limited engagements both. There were nice tries by Beth Henley (*The Lucky Spot,* perhaps too sentimental) and Christopher Durang (*Laughing Wild,* not funny enough). Still running but less to my taste by virtue of its cute triviality is Terrence McNally's *Frankie and Johnny in the Clair de Lune,* well acted by Kathy Bates and Kenneth Welsh.

Farther afield, in more ways than one, there were Andrei Serban's revival of his *Fragments of a Trilogy* and Peter Brook's staging of *The Mahabharata,* very much to a minority's liking, though there was no language to the one and no end to the other. Anywhere and everywhere there was much, much more, which I hope we can agree to forget. Not to be forgotten, however, are those two great heroes of our musical theater prematurely snatched from us by fate's one-two punch: Michael Bennett and Bob Fosse. And what will 1988 bring? How deep will the New York theatergoer be buried *next* year? Only God and (maybe) Beckett can tell.

Photograph by Martha Swope Associates/Carol Rosegg.

STEEL MAGNOLIA'S CAST OF SOUTHERN WOMANHOOD.

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Television

BY JOHN LEONARD

WHAT DO I KNOW? I FEEL LIKE SAINTE-Beuve, the nineteenth-century French literary critic who didn't like Flaubert, Baudelaire, Balzac, even Stendhal. It's been a year and a half, and I still can't talk myself into liking *L.A. Law.* Every Thursday night on NBC, I feel manipulated; they're pushing my buttons to make me go snap-crackle-pop in the synapses. They've calculated down to the thinnest of silicon chips exactly how much hanky-panky, outrage, and funny business is necessary, no more, no less, to stave off brain death—and it tastes like aspirin. So, for that matter, does *thirtysomething,* on Tuesday nights on ABC, this season's *L.A. Law.* For its yuppies, advertising is a kind of Romantic poetry to hush up the sex crimes of capitalism, and children (noisy, needy, inconvenient) are dark, Satanic millstones.

However, the mind has an interesting hour every Wednesday night on ABC. It needs the entire hour, which contains *Hooperman* and *The "Slap" Maxwell Story,* because when one of these sitcoms works, the other usually doesn't. Why this is, I can't tell you. Maybe according to phases of the moon, "executive consultants" Steven Bochco and Terry Louise Fisher expend only half their attention span on *Hooperman* and the other half on *L.A. Law,* whereas producer Jay Tarses leaves the set of *"Slap" Maxwell* every other week to see if *Molly Dodd* is ready to return to prime time yet. Or maybe it's because on both programs the writers take chances, and chance is a fifty-fifty proposition.

Hooperman finds it easier to hook us. John Ritter is not only a police detective but also a landlord in San Francisco, and so almost every situation is life-and-death. For example: A witness in the Federal Protection Program rapes a woman, and the cops are supposed to look the other way; brokers in babies steal them for well-heeled clients; Hooperman resorts to a psychic to explain a dead body; a lonely old man calls a press conference to identify a masked murderer. But the show also wants to be funny, so there's a broken boiler that goes unrepaired because Hooperman's handywoman (Debrah Farentino) is dating yet another rich stiff, and the Lolita-like daughter of an Arab sheikh has interesting notions of nap time, and we're constantly being asked to hee-haw at the love life

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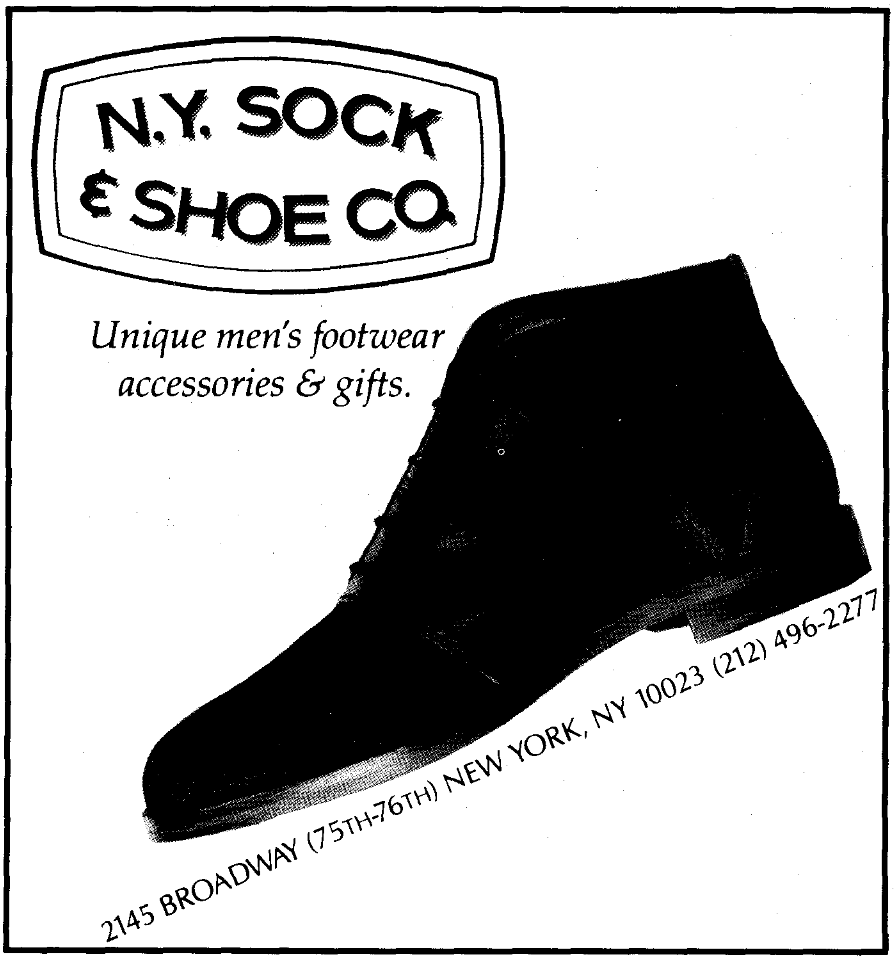

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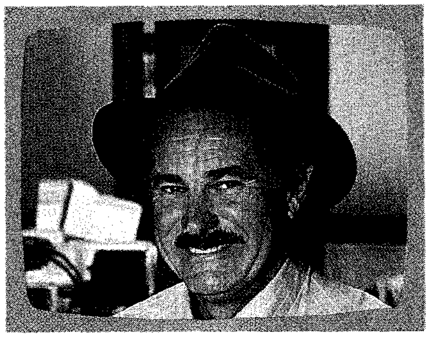
of Captain Stern (Barbara Bosson).

On *Hooperman,* the comic and sinister, juxtaposed, are supposed to abrade, leaving a magnifying lens. Just as often, though, it's dust in the eye, meaningless incongruity, as when Hooperman goes undercover with a wire on his privates and Stern hires an escort service and there's nothing to think at the end except "So?" But that very same Wednesday, Dabney Coleman on *"Slap" Maxwell* had to comfort a copyboy on the death of his dog and made up a childhood story that was a little bit of Chekhov.

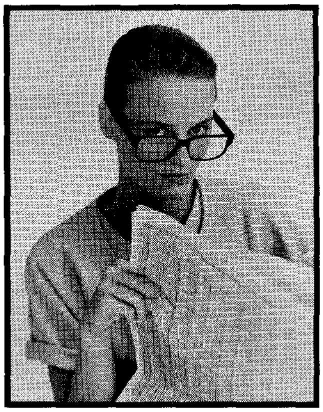
Slap is a sports reporter in a Sun Belt desert town; the stories he covers are seldom life-and-death, unless you count dogs. There's a marriage that's had it, a high-school reunion fraught with the usual, a con man who tries to buy Slap's newspaper, a one-on-one basketball game involving his estranged son, and the exceedingly agreeable Megan Gallagher to look at down the telescopic sight of Slap's cigar. Character—a series of gestures, graceful or hesitant—is supposed to fill up these wide-open desert spaces; sometimes we see the figure in the sand. And then again, sometimes we don't, as when Slap missed the big plutonium story and went up to the roof to apostrophize a cloud formation and came down again with a tired piety.



COLEMAN'S "SLAP" MAXWELL.

But on *that* very same Wednesday, Hooperman had already befriended an ex-con with AIDS (from a prison gang-rape), and Captain Stern had learned for the first time that what her husband really liked in the bedroom was to get down on all fours, answer to the name of Fido, and be whipped with a tabloid newspaper. These two faces of human sexuality, staring at each other, left so much uneasiness on which to meditate that it didn't matter much what happened next on *"Slap."*

Because both sitcoms come without a laugh track, we're actually asked to decide for ourselves what's funny, what's



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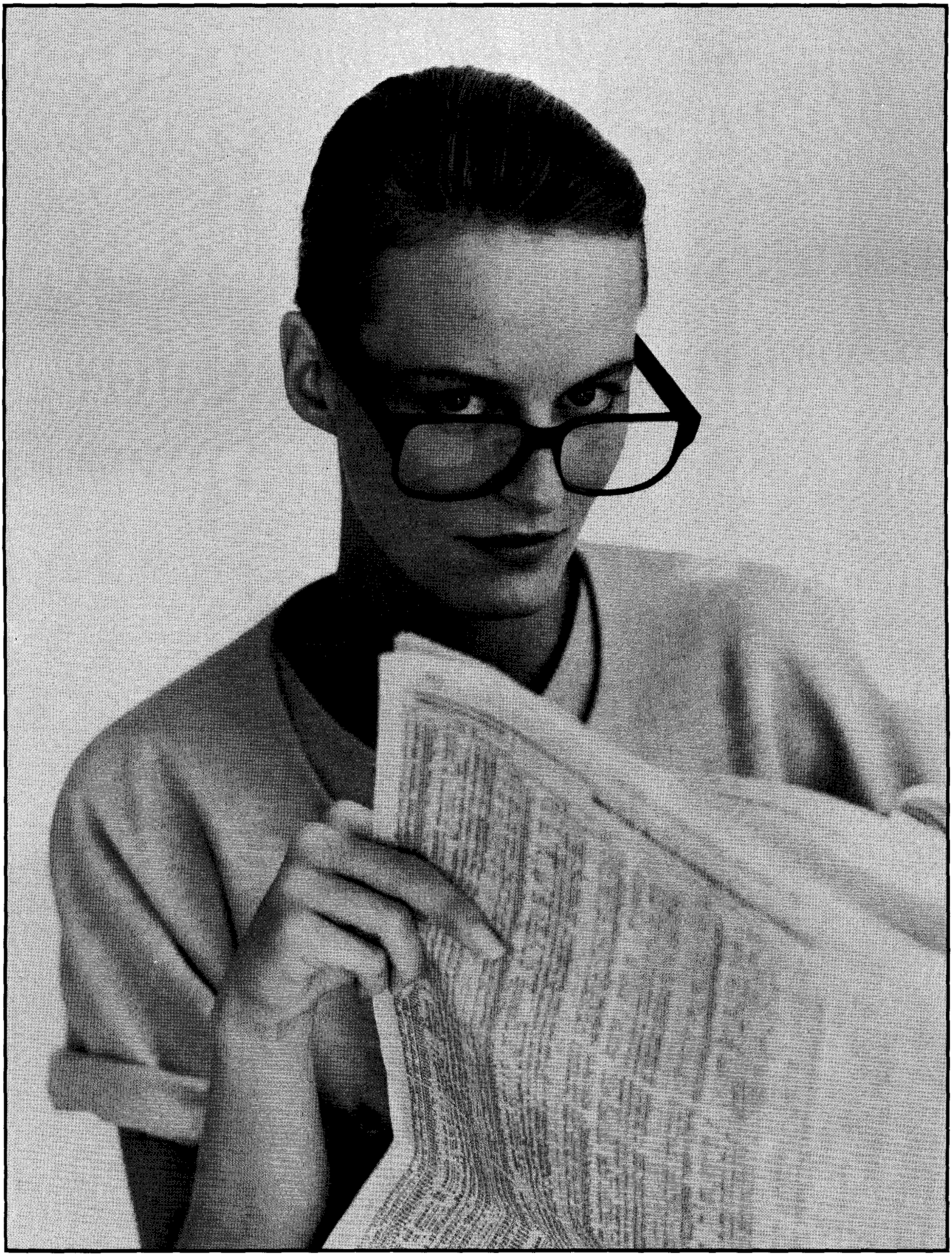
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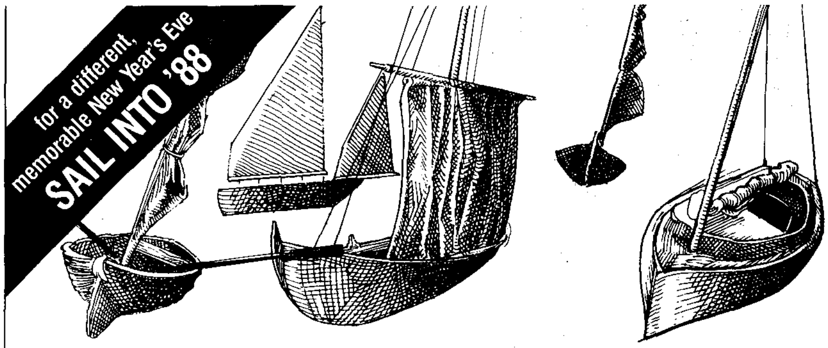
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sad, and what may even be profound. In this weird acoustic space, the imagination has some air to breathe. Wednesdays are like going to the theater for an evening of one-acts by various unknown playwrights; someone or something is almost certain to startle you into sentience, and the suspense of *when* will jump-start the blackest heart.

A MODERN *BEAUTY AND THE BEAST.*

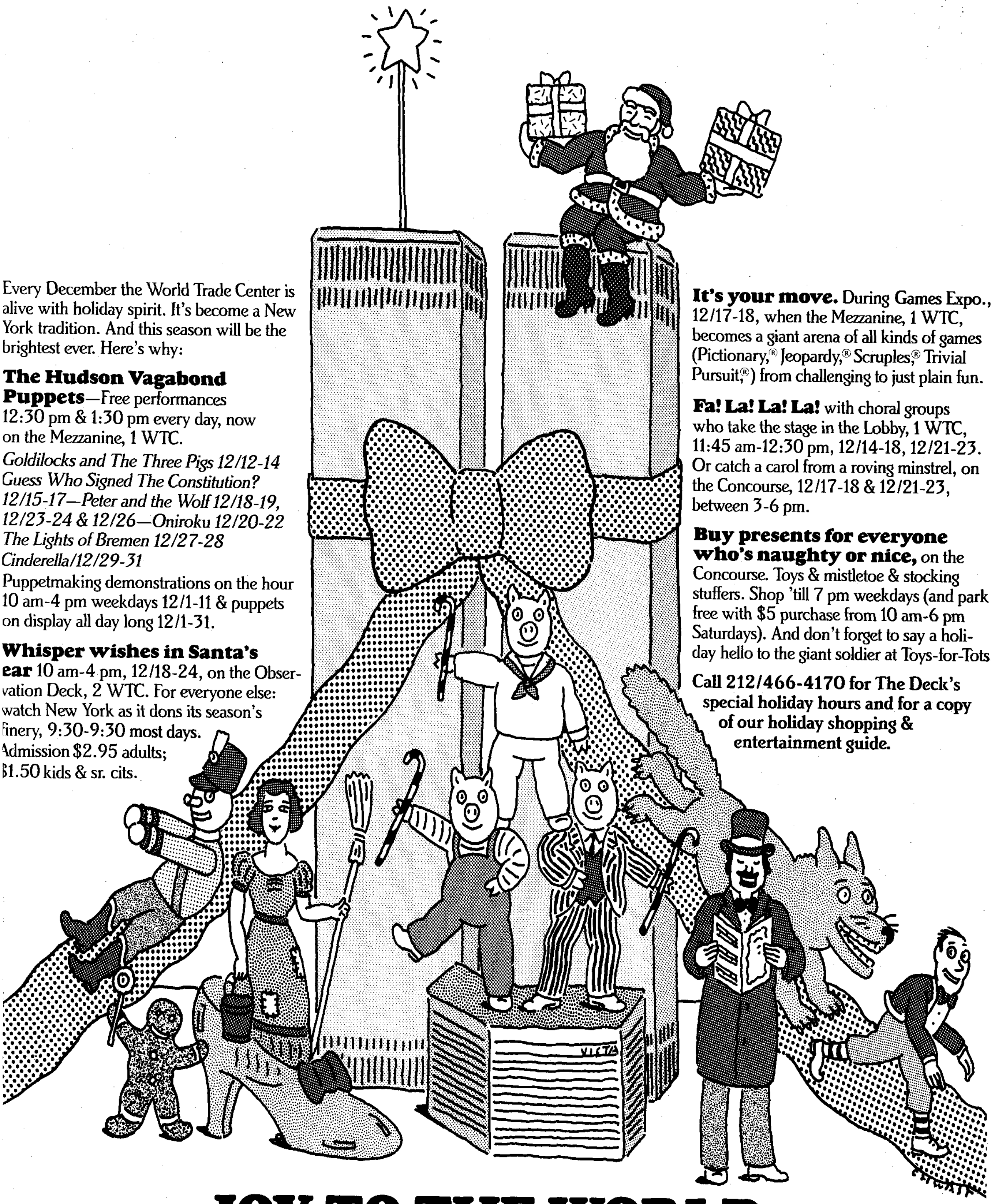
Otherwise, this new season I'm a secret admirer of *Beauty and the Beast,* although not for the usual Freudian fairy-tale reasons. I like the odd plots: gang war; the disappearance of foster children; voodoo in the business community; HUAC witch-hunts in the fifties; Irish terrorism—all that good stuff. Bill Moyers on the secret wars of the CIA deserves a Medal of Honor. And I wish Dolly Parton would go away and take Morton Downey Jr. and the New York Giants with her.

Movies

BY DAVID DENBY

AT TIMES THIS PAST FALL, I WOULD OPEN the paper on Friday, scratch my head, and try to figure out whether I was looking at a celebration or a wake. Eight or ten movies would begin their run every week, and by the following Friday half of them would be dead or just struggling to hang on. In memory, these titles hardly register. *The Principal*? *In the Mood*? In the face of an overwhelming mass of ordinary films, a sense of unreality would overcome me. Did any of these movies matter? Did *movies* matter?

Since many other critics carried on as if nothing had changed in the Year of the Glut, these questions may have been mostly my own. On television,



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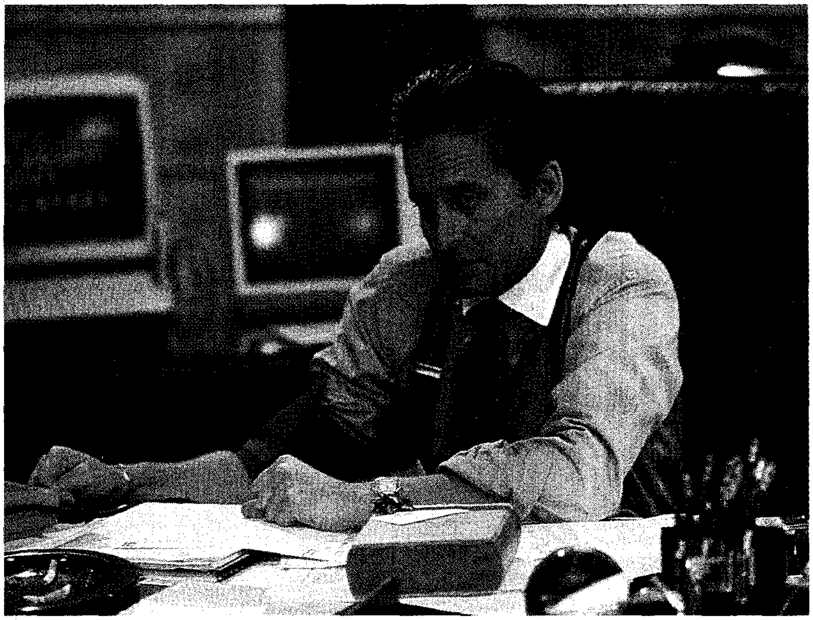

Photograph by Andy Schwartz.

MICHAEL DOUGLAS GIVES A TERRIFIC PERFORMANCE IN *WALL STREET*

Gene and Roger would squabble as amiably as usual; Rex Reed would try to sound upbeat while struggling through what looked like a mood of the most sodden depression, and his partner, what's-his-name, would send his mustache bounding up and down happily. Still, the perception crept up on some of us that movies had become the merest product, stopping briefly for a run at theaters before settling into their true home, the videocassette store. There, nestled in their identical boxes, they would be safe. No one would judge them harshly, and if they failed to leave the store very often, perhaps no one would notice. They were no longer considered successful or failed works of art and entertainment but had fallen to a lesser station—as companions, good friends to anyone disgusted with the routines of television programming and lonely for a movie, any movie.

For long periods this year, it seemed that nothing much was happening in American film (except, of course, at the box office, which broke records). For instance, the winter, with some exceptions like *Raising Arizona* and *Tin Men,* was pretty much a disaster. But suddenly, at year's end, important films, star-laden films, appeared in bunches. We had arrived at the Christmas season (dreaded by film journalists, who can never find the space to cover everything properly), a time when, according to Hollywood myth, the public suddenly develops an insatiable craving for quality (i.e., for Oscar-bound events).

These new movies aren't always good, but even the failures are worth grieving over. There is, for instance, Richard Attenborough's *Cry Freedom,* a mournful paean to black resistance in South Africa—a success, perhaps, as propaganda, but a sad bore as art. The

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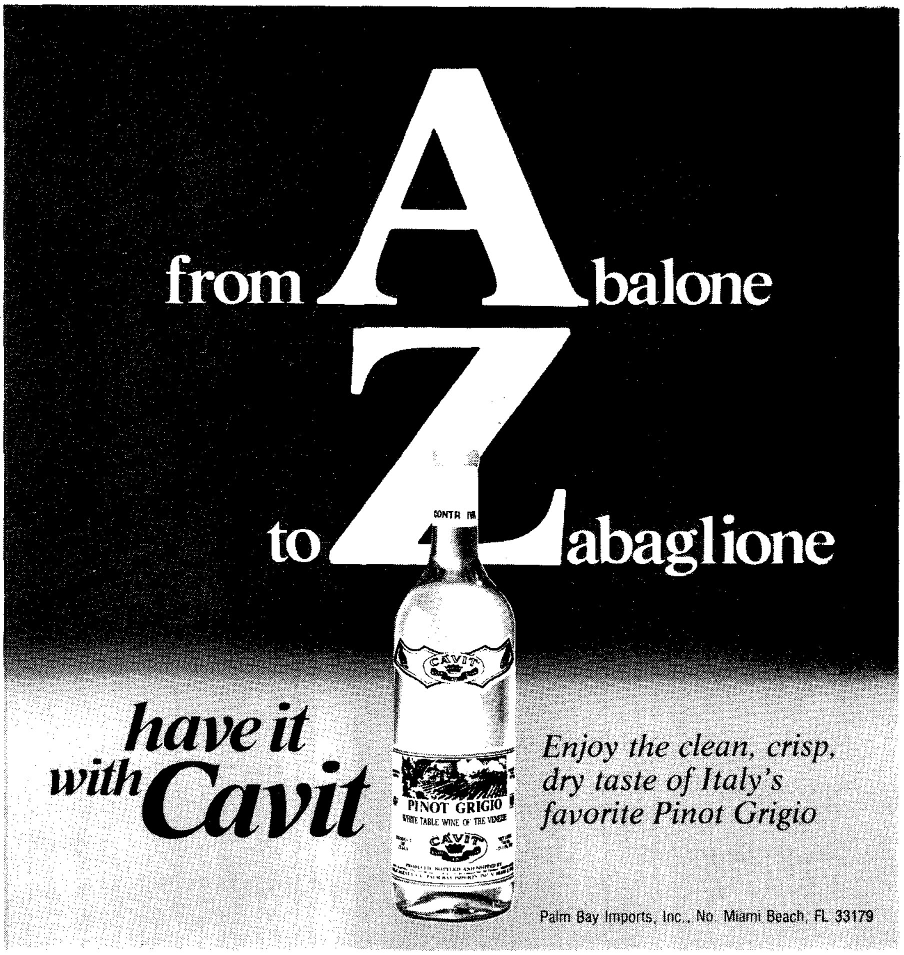
two other grandiose movies of the season turned out more happily. Bernardo Bertolucci, in his extraordinarily beautiful *The Last Emperor,* may have made the first ironic epic—the story of Pu Yi, a god at large in the fallen twentieth century—and Steven Spielberg, in *his* China epic, *Empire of the Sun,* has made his most mature work, a rather harrowing, visionary tale of a young boy's survival in war and chaos.

Among the more modest entertainments, *Wall Street* should prove irresistible to anyone either dazzled or nauseated by the pre-crash boom years in New York City. James L. Brooks's *Broadcast News,* a chatty movie about friendship and love among network-news types, is also remarkably entertaining, though its nearly encounter-group level of self-consciousness wore me out. And Robin Williams's mouth is unleashed, gloriously, in the otherwise conventional, badly compromised service comedy *Good Morning, Vietnam.*

Some people grew noticeably in 1987, namely Steve Martin, whose work as star and screenwriter of *Roxanne* put him within hailing distance of Chaplin, and the Coen brothers, whose affectionate comedy *Raising Arizona* was by far the best of the baby-love movies. I also appreciated Brian De Palma's new gravity in his spectacularly designed *The Untouchables,* though I wished David Mamet's screenplay hadn't been so squarely conceived. Among the independent films, Tim Hunter's sinister, morally disturbing *River's Edge* seemed to kiss off the youth cycle (symbolically, if not in fact); *Swimming to Cambodia* provided a perfect showcase for Spalding Gray's apocalyptic maunderings; and *Barfly* offered lush roles to Hollywood heavies Mickey Rourke and Faye Duna-

BERTOLUCCI'S BABY EMPEROR PU YI.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way. The most depressing failure of the year was Stanley Kubrick's incoherent, nihilistic *Full Metal Jacket;* the most complete botch, Alex Cox's Nicaragua burlesque, *Walker,* a movie that was finished artistically by the middle of the pre-titles sequence. In all, a disproportionately end-loaded year. Why turn December into a quality-film ghetto?

Music

BY PETER G. DAVIS

FOR ONCE, A STAR-STUDDED CONCERT truly qualified as the musical event of the year, even in this gala-obsessed city: *Music for Life,* which took place at Carnegie Hall last month. The special aura of the evening was only partially supplied by the talent on hand, although the names were impressive: Bernstein, Horne, Levine, Ma, Pavarotti, Perahia, Price, Ramey, the Chamber Music Society of Lincoln Center, and an orchestra drawn from nearly every band in town. What made the occasion so important was its goal—to raise $1 million for Gay Men's Health Crisis, for the care of people with AIDS—and the way in which it was successfully achieved and exceeded. Notoriously competitive, New York's music community for once banded together, and the across-the-board generosity and collaborative spirit that made *Music for Life* a reality was both unprecedented and inspiring.

ROSTROPOVICH GOING STRONG.

Some of the most memorable orchestral concerts of 1987 were given by the New York Philharmonic. Cynics will say that the yearlong sabbatical of the orchestra's music director, Zubin Mehta, possibly had something to do with

Photograph by Beatriz Schiller.

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that. In any case, I am writing a day after hearing Leonard Bernstein conduct the Philharmonic in Mahler's Third Symphony, a performance of such musical richness and instrumental splendor that it would have been extraordinary under any circumstances.

But, then, all of Bernstein's recent concerts with the Philharmonic have been musical events that grandchildren will no doubt be hearing about one day. They might also learn that 1987 was the year of Colin Davis's passionate interpretation of Berlioz's *Damnation of Faust;* Giuseppe Sinopoli's fascinating vivisection of two Strauss tone poems; Krzysztof Penderecki's keen penetration of Shostakovich's harrowing Symphony No. 14; and the impressive debut of a talented young composer-conductor from Finland, Esa-Pekka Salonen.

It was also a good year for Mstislav Rostropovich, who celebrated his sixtieth birthday, typically, by keeping busy. During a one-man, seven-week festival last spring, Rostropovich played fifteen cello concertos, conducted more than a dozen concerts with two orchestras, and gave two solo recitals devoted to Bach's complete cello suites. Most of this happened in New York, but many events spilled over into Boston and Washington. Last October, he did it all over again in London, having also found time to record two epic Russian operas for Erato, Mussorgsky's *Boris Godunov* and Prokofiev's *War and Peace.*

William Bolcom's *Songs of Innocence and of Experience* arrived at BAM last January, the most provocative new score to come my way in '87. This evening-length extravaganza of song, which sets to music all 46 poems in William Blake's collection, is in the great American pluralistic tradition, helping itself to a bit of everything: grand opera, country and western, twelve-tone serialism, soft rock, jazz, Coplandesque Americana, reggae, Elizabethan madrigal, barbershop, you name it. The Brooklyn Philharmonic performance under Lukas Foss was rough, but Bolcom's uninhibited celebration of our musical diversity shone through.

All is not well on the operatic front. The Metropolitan continues to be haunted by injudicious decisions from the past, plagued by last-minute cancellations in the present, and cursed by one disastrous new production after another. Last summer, it was announced that James Levine would soon be relieved of some, if not all, of his administrative duties as artistic director, indicating that Bruce Crawford would

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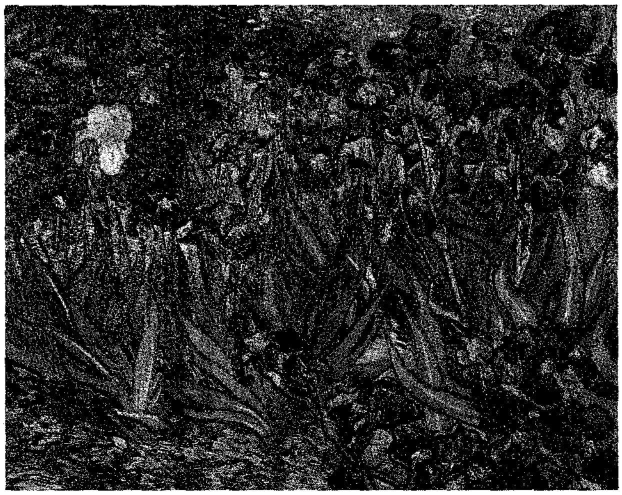
be solely responsible for the Met's future. He has a big job ahead of him.

Meanwhile, the City Opera has been keeping a low profile, cautiously performing a repertory dominated by bread-and-butter fare. The company has generated so little excitement lately, good or bad, that one sometimes wonders if it's still there. The charming Knussen-Sendak-Corsaro *Where the Wild Things Are* came along toward the end of the fall season to perk things up, and earlier there was a delightfully old-fashioned production of Romberg's *The Desert Song*. Perhaps there's a simple lesson for success here that both our major opera companies might ponder: When all else fails, try quality.

Art

BY KAY LARSON



VAN GOGH'S *IRISES* FETCHED A COOL $53.9 MILLION.

Photograph ©1987 Sotheby's

AUCTIONS SET OFF ALL THE HULLABALOO in 1987, which will be remembered as the year in which three smallish canvases by van Gogh brought in $114,061,750, or roughly twice the annual revenue of Chad. By comparison, the entire National Endowment for the Arts got along last year on $165,081,000. Between the stock-market crash and the art-market pole-vault, museum-watchers are wondering what's in store for 1988.

Connoisseurs of coincidence will note that the van Gogh prices followed hard on the heels of two major shows put together by the Metropolitan, particularly the incandescent "Van Gogh in Saint-Rémy and Auvers" of last winter, which included *Irises*, the painting that fetched the final, stratospheric $53.9 million. Big museum shows usually send shock waves through the art market, although van Gogh is so famous that his prices weren't low to begin with. But consider that the Met's entire acquisition fund comes to less than $2 million, especially after Black Monday—not enough to pay the buyer's 10 percent commission on *Irises*. The Met, which introduced the highbrow blockbuster to New York in the sixties and has therefore helped create the recent cult of the artist, will now have to swallow a strong dose of irony.

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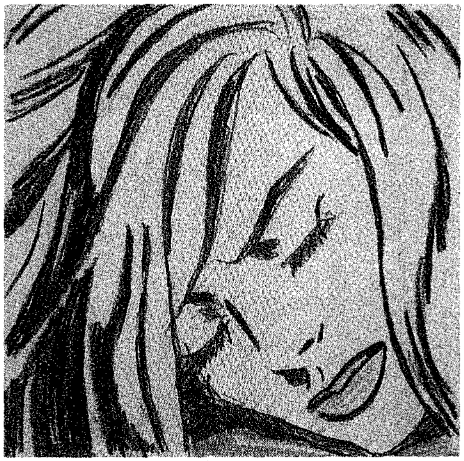
These days, no museum (except perhaps the ridiculously wealthy Getty) can afford to buy important popular paintings out of its endowed funds. The best by artists of van Gogh's caliber are often already stashed away in museums—one reason modest pictures like *Irises* sell for such sums. To get the remaining great works, even a museum as well off as the Met relies on gifts and bequests.

But the 1988 tax laws will allow the donor of an artwork to strike off only the *original* purchase price. In the case of *Irises,* that would have meant an $80,000 deduction on a $53.9-million painting. Since no sane accountant likes those kinds of figures, worried museum people are speculating that the revised tax laws could bring tough times for their institutions, and a windfall for the auction houses. Indisputably, higher insurance premiums will raise the cost of blockbuster shows and will force some masterpiece-poor private collectors to sell at auction.

On the contemporary scene, the death of Andy Warhol set off tremors and realignments everywhere. Whatever you thought of Warhol, he seemed immortal; now, suddenly, the old guard was truly aging. Pop went the way of rock and roll, its insouciance just an adolescent memory. Even Constructivism held its Last Stand in the guise of Frank Stella's retrospective at the Modern. The one bright spot was Roy Lichtenstein's exhibition of drawings at MOMA, a witty and joyful testament to the possibility of graying gracefully. How did Lichtenstein do it? With a sly laugh at everybody's pretensions, his own included.



ROY LICHTENSTEIN KEEPS POP ALIVE.

Photograph: Collection of James and Katherine Goodman.

The new old guard—David Salle and Julian Schnabel—got retrospectives at the Whitney before the paint was dry on their careers. Both shows together marked the half-life of neo-expressionism. So fast does the art world spin these days that Neo-Geometric conceptualism (shortened to Neo-Geo) peaked at the same time, and is now in decline. The best, most precisely chosen show of the neo-ist persuasion, organized by Eugene Schwartz at the Aldrich Museum in Ridgefield, Connecticut, was also the season's most irritating—a succinct description of modernist mannerism, produced with a pontifical sense of false urgency. Other museums reflected this revival of interest in mannerism: the Met with a huge show of Emilian sixteenth- and seventeenth-century painting, and the National Gallery with its study of the influential Rosso Fiorentino.

In the galleries, the good work came from artists too stubborn to follow trends: The stalwarts, including Ross Bleckner and Anselm Kiefer, joined others, particularly Vernon Fisher and Ida Applebroog, who seemed to be discovering their real voices.

The message of the year, once again, was the virtue to be found in variety. It's too bad that the crushing weight of the label "postmodernism" has to be laid on work so delighted with its own freedom.

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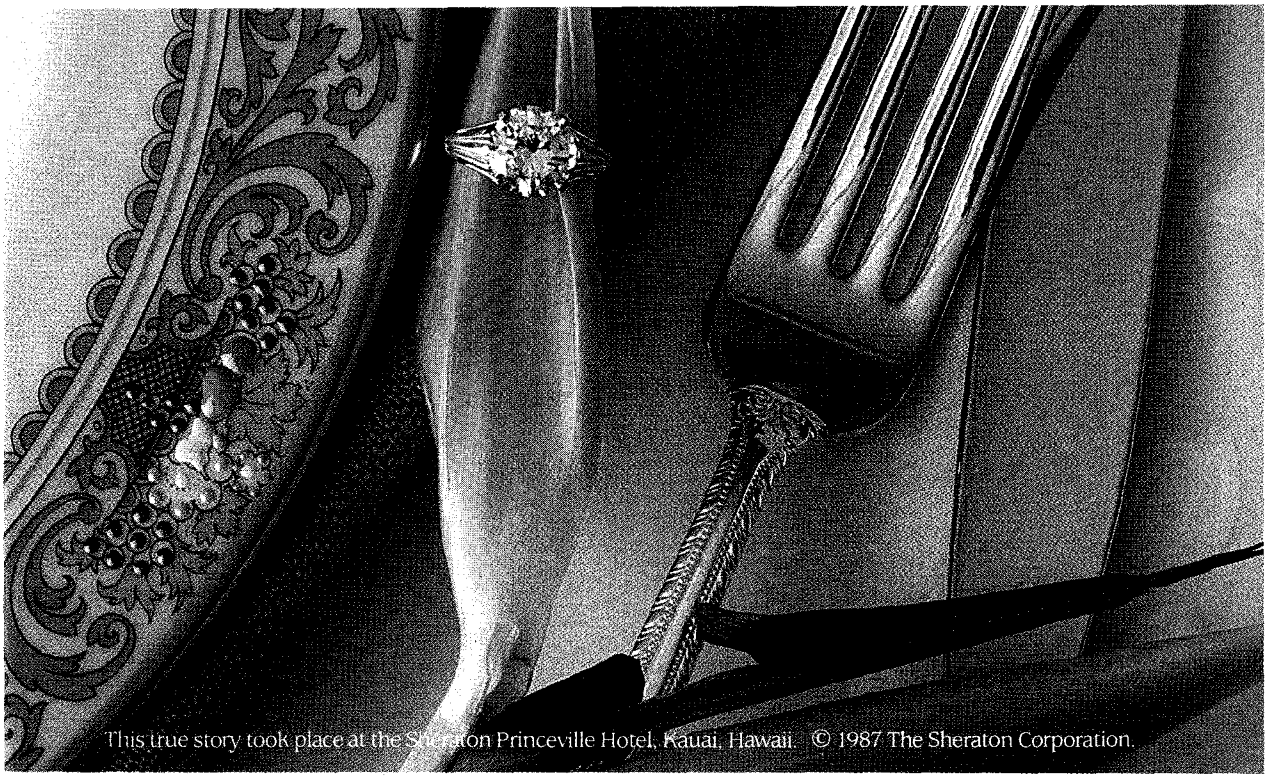

This true story took place at the Sheraton Princeville Hotel, Kauai, Hawaii. © 1987 The Sheraton Corporation.

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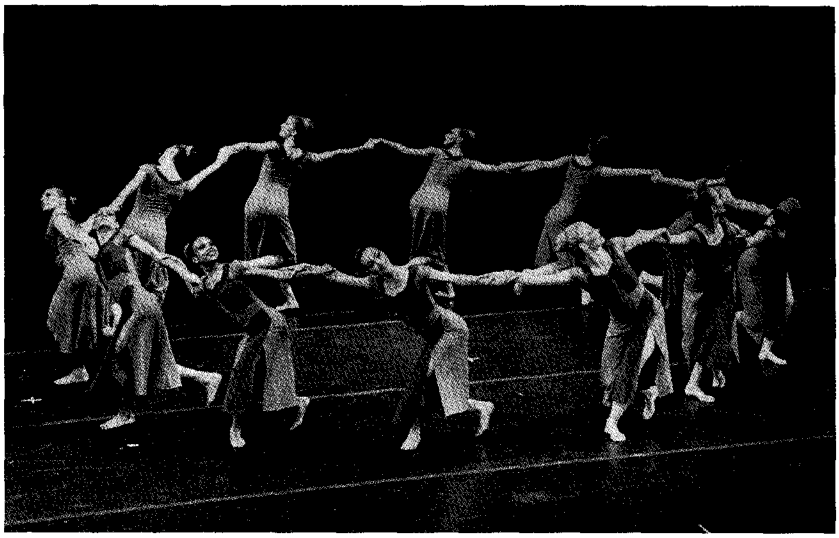
Dance

BY TOBI TOBIAS



MARTHA GRAHAM'S TROUPE SUCCESSFULLY REVIVED *CELEBRATION*.

Photograph by Jonathan Atkins.

IF DIOGENES WERE NOSING AROUND with his lantern right now, he'd find it harder to locate a great choreographer than an honest man. Merce Cunningham's *Fabrications* and Eliot Feld's *Embraced Waltzes* were the richest new dances I saw this year. Otherwise, the pickings were slim and the depths of tedium (Carolyn Carlson's *a time exposure,* for the Feld Ballet) and incompetence (Paul Mejia's *Sinfonia Mistica,* for the New York City Ballet) profound.

By way of compensation, there was continuing constructive activity in the revivals department, with Martha Graham carrying away top honors for her 1934 *Celebration,* her 1952 *Canticle for Innocent Comedians* coming in a close second. The 93-year-old choreographer earned a triple crown, picking up the Chutzpa Trophy (a statuette of Isadora Duncan dancing to the "Marseillaise," inscribed below MORE POWER TO HER) for bypassing the NEA and applying directly to Congress for the millions she needs to see her work safely into the twenty-first century.

Distinguished new choreography may be hard to come by these days, but the abundance of superb dancers is staggering. My editors permitting, I'd simply fill my allotted space with their names, listed alphabetically. Imagine it: Takako Asakawa (Graham), Altinay Asylmuratova (Kirov), Julio Bocca (ABT), Trisha Brown. . . . I doubt there'd be room enough to get past Irina Kolpakova (Kirov), Steve Krieckhaus, Tina LeBlanc (Joffrey), let alone as far as Edward Akio Taketa (Murray Louis), Margaret Tracey (NYCB), Raegan Wood (Paul Taylor), and Joke

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Zijlstra (Netherlands Dance Theater).

As important as remarkable single dancers are to our happiness, it's the ensemble that is central to the well-being of the art. There are the small ones of modern dance—Cunningham's exquisitely honed company, for instance, and Taylor's lusty, athletic brood—in which stardom is either nonexistent or diffused by being spread over a sizable proportion of the group. Then there are the huge corps—67-strong at the City Ballet, ABT's 58. These "dancers with no names" make their impact as a collective, and as such are the true keepers of a company's style. Still, we'd do well to think occasionally of the commitment of labor and aspiration each one of them provides.

The year's dance events prompt a couple of miscellaneous citations. The Brat Pack Award goes to Robert La Fosse, just 28, who has seen fit to give us his memoirs. Aptly called *Nothing to Hide,* the book uncovers an overweening ego all the more distasteful for its naïveté. What *is* it about the New York City Ballet that urges its members to untimely and/or unseemly confession?

Such hunger for fame—or is it notoriety?—is fortunately counteracted by dozens of selfless achievements. To Suki Schorer, then, the Order of the Phoenix, first class, for her School of American Ballet staging of Balanchine's *Divertimento No. 15.* A model for contemporary and future custodians of the master's work, Schorer's production rendered the text of the dance as scrupulously as any scholar could wish, without a shade of the paralyzing reverence or fixation on the picayune that too often accompanies such ventures. A good omen for the new year.

Books

BY RHODA KOENIG

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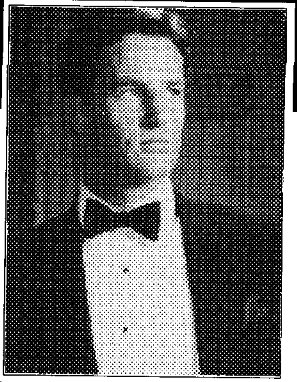

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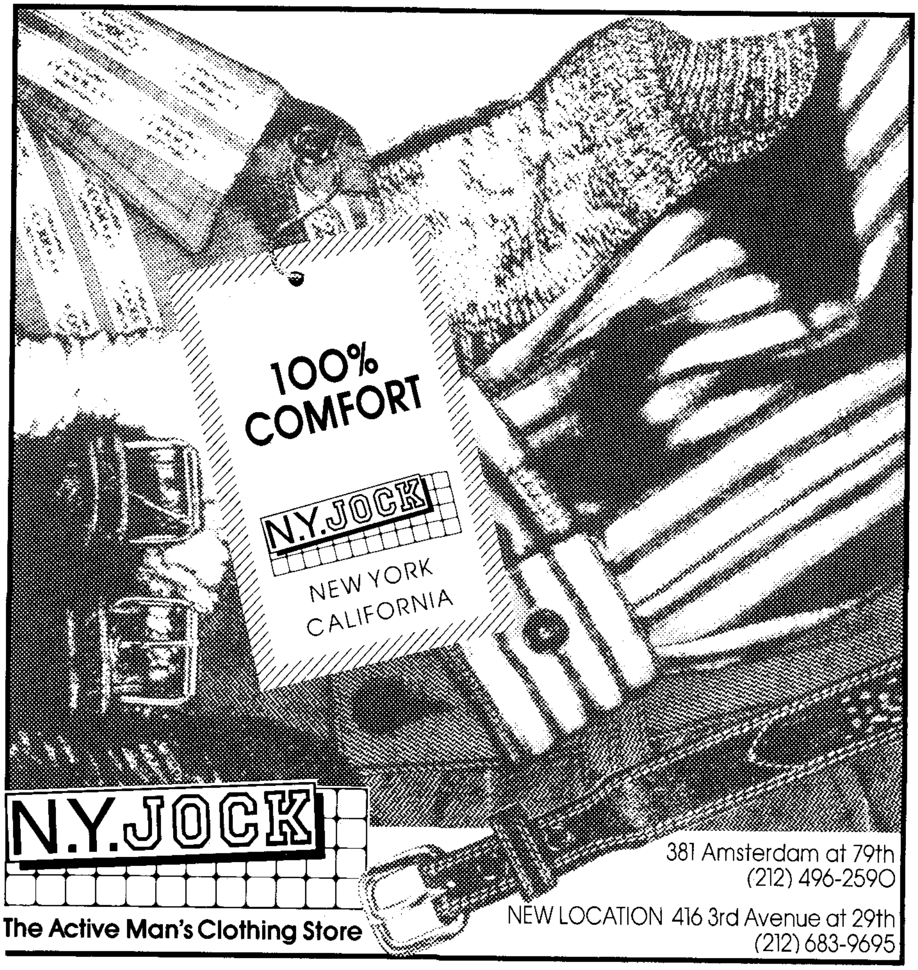

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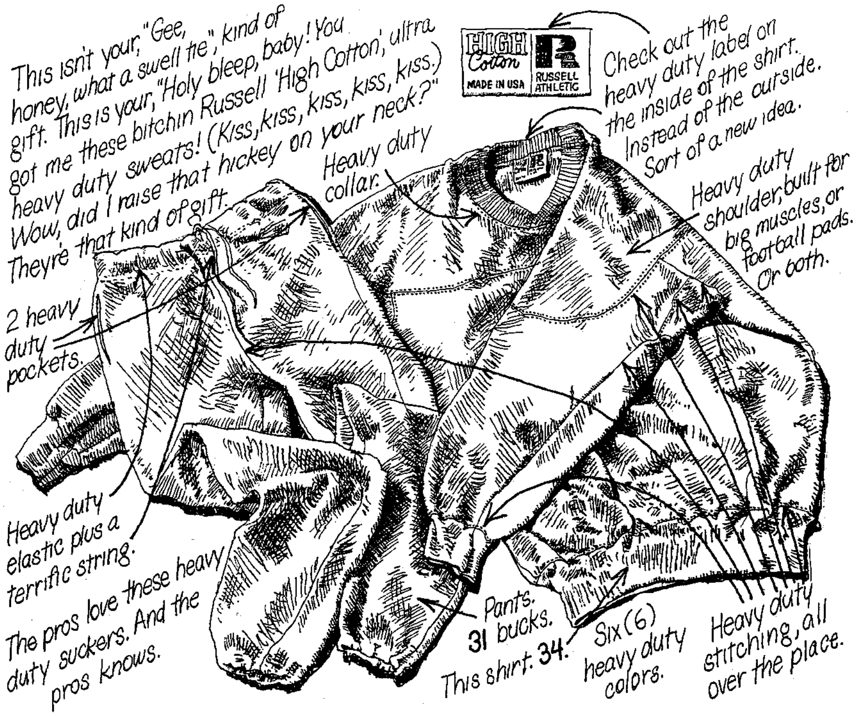
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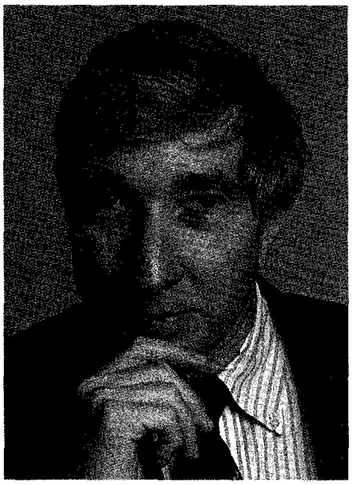
shines with his love for the physical world, his highly burnished surfaces, his surprising and exactly right combinations of words (two people copulate with "bestial efficiency"), and his willingness to let his characters grow, develop, and discover (watching his new, no-longer-beautiful lover parade before him, one of them thinks, "Plato was wrong; what is is absolute").

Ford's *Rock Springs* (The Atlantic Monthly Press) outlines a bleaker landscape—an American West that is a frontier of the emotions. His characters are forever on the move, not drifting but searching, and trying to keep one step ahead of the shadows. "As I read on a napkin once," says the car thief of the title story, "between the idea and the act a whole kingdom lies. And I had a hard time with my acts, which were oftentimes offender's acts, and my ideas, which were as good as the gold they mined there where the bright lights were blazing." Ford is something of a chameleon—his three novels echo Faulkner, Graham Greene, and Cheever. These tough but thoughtful stories recall Hemingway, without the bullshit.



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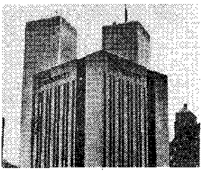
☐ *Worst Books:* Lots of contenders here. Two standouts are novels that dump the acrimony and confusion of the feminist and free-sex revolutions into huge, shapeless bundles—Marilyn French's *Her Mother's Daughter* (Summit Books) and Barbara Raskin's *Hot Flashes* (St. Martin's Press), respectively. The characters of both, French's housewife drudges and Raskin's menopausal sexpots, incessantly whine about being the victims of their times, never pausing to consider that perhaps they're short-shrifted because they're

Photograph ©1987 by Thomas Victor.

Where do you think you're going?



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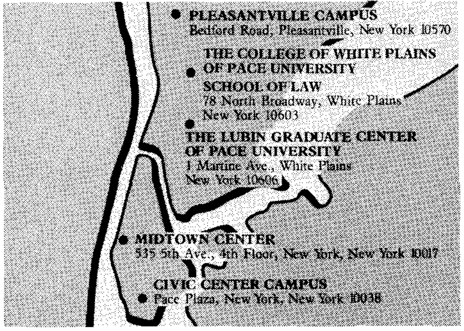
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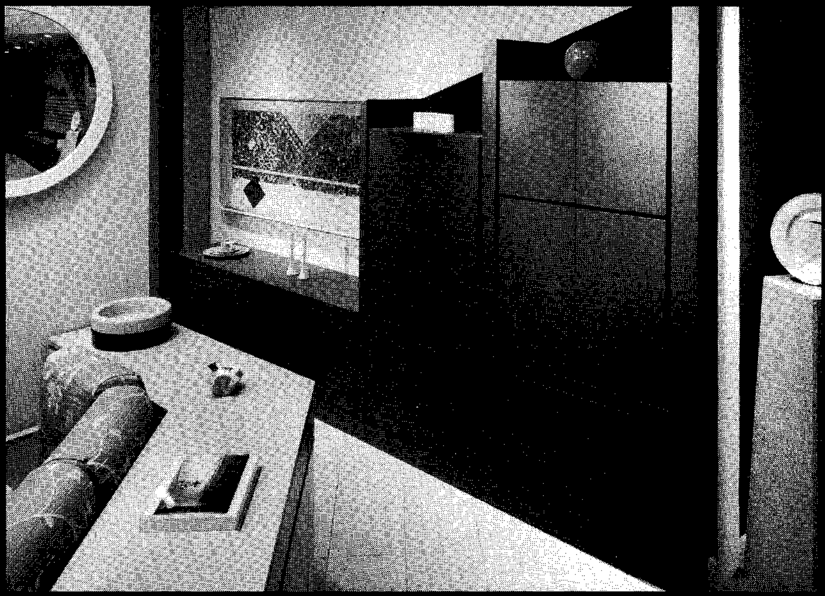

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so bloody boring. A runner-up: Margaret Drabble's *The Radiant Way* (Alfred A. Knopf), another tome that substitutes sociology for literature, in which characters discuss contemporary news bulletins and political developments, as if the book ought to be buried in the ground and dug up later as a historical artifact. At least the first part is right.

☐ *Most Overrated Books:* V. S. Naipaul's *The Enigma of Arrival* (Alfred A. Knopf), a supernaturally dull meditation in which the author recognizes that death is part of life (good going, Vidia!), had would-be-high brows touching the floor. Toni Morrison's rumbling-bumbling orotundity in *Beloved* (Alfred A. Knopf) also got the reverential treatment from critics eager to show their sensitivity by agreeing that, yes, slavery was a very, very bad thing. At least Stanley Crouch, in *The New Republic,* was uninhibited enough to blow it a raspberry.

NAIPAUL AND FRENCH STRUCK OUT.

☐ *Most Interesting New Continent:* Okay, I realize Australia has been around for a while, but it remained pretty much the undiscovered country for me until the appearance this year of two wonderful books, as different as their authors' physiques. Robert Hughes's *The Fatal Shore* (Alfred A. Knopf), a hearty, robust epic of the founding of a nation by chained convicts and whores, brings back the dead to speak, through letters and diaries, of fantastic suffering and achievement in a literal blood-and-guts melodrama. This account of an eighteenth-century drama is told in appropriately eighteenth-century prose, with lots of relish and swagger and a stern, unflinching eye. Bruce Chatwin's *The Songlines* (Elisabeth Sifton Books/Viking) is a much slenderer and more elusive evocation of a contemporary journey that reaches further back, to the world of aboriginal myth, the days when the lizard and the emu were father to the man.

☐ *Most Frightening Book:* Not the latest Stephen King novel but *The Closing of the American Mind,* by Allan Bloom (Simon & Schuster), a horrifying study of

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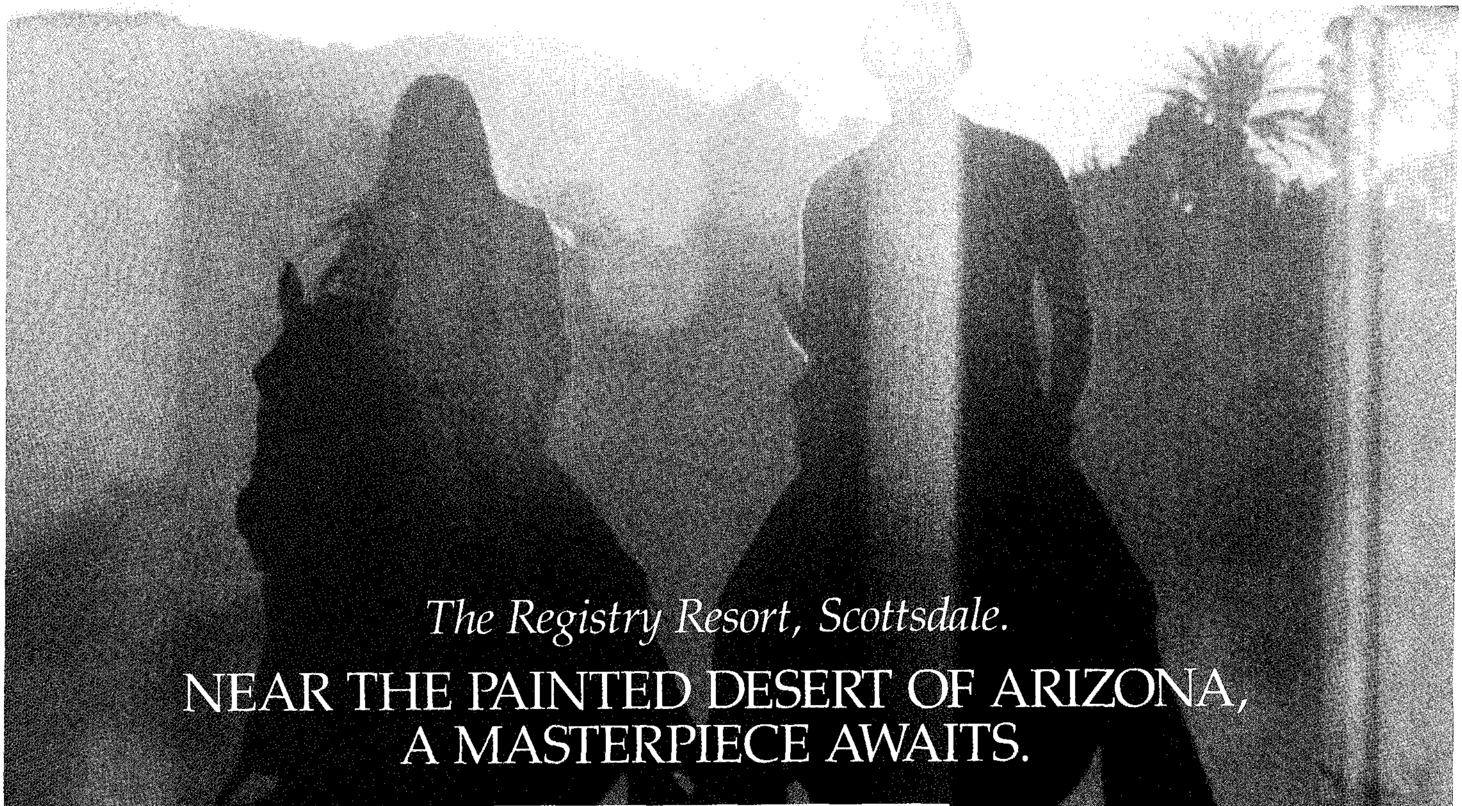

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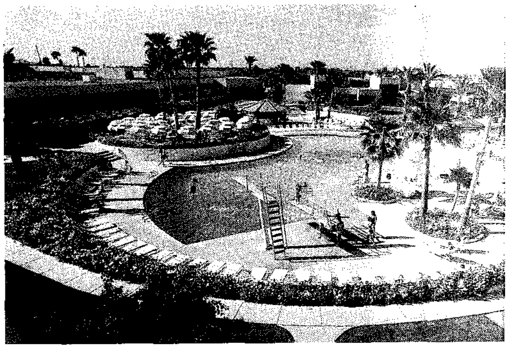

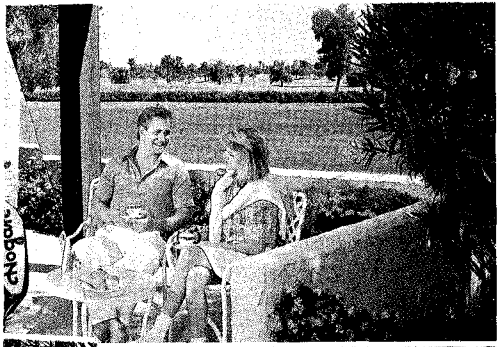

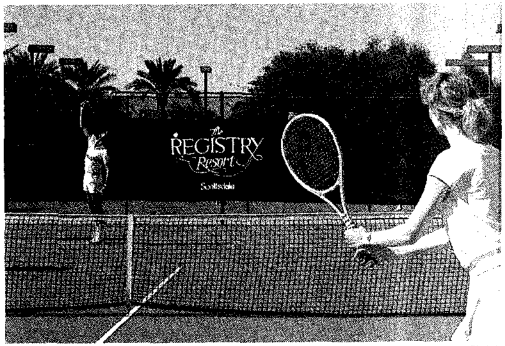

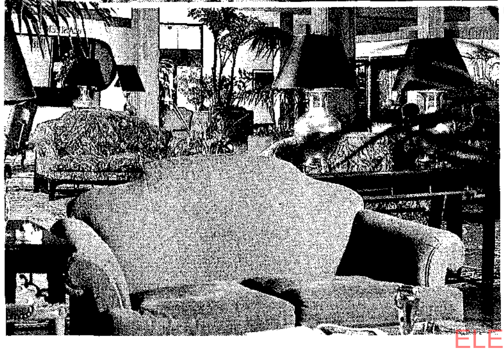

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The Carthaginian mosaics, dating back as far as 2,000 years, are now on exhibit for the first time outside their native Tunisia—at the American Museum of Natural History.

In addition, this show contains exquisite bronze sculptures, golden amulets and sacred bells, once used to ward off evil spirits.

There is no special admission charge for the exhibition, "Carthage: A Mosaic of Ancient Tunisia." The American Museum itself has a pay-what-you-wish admission policy, with a suggested price of $3.50 for adults and $1.50 for children.

So if you're interested in seeing a little piece of history, come see the millions we've pieced together in our current Carthage exhibition.

American Museum of Natural History

Central Park West at 79th Street. For more Museum information, call (212) 769-5100

This exhibition was organized by the American Museum of Natural History with materials from Tunisia's Institut National D'Archeologie et D'Art. It has been funded in part by the National Endowment for the Humanities, and is supported by an indemnity from the Federal Council on the Arts & Humanities, with additional support from the New York State Council on the Arts, The Samuel H. Kress Foundation and Tenneco, Inc.

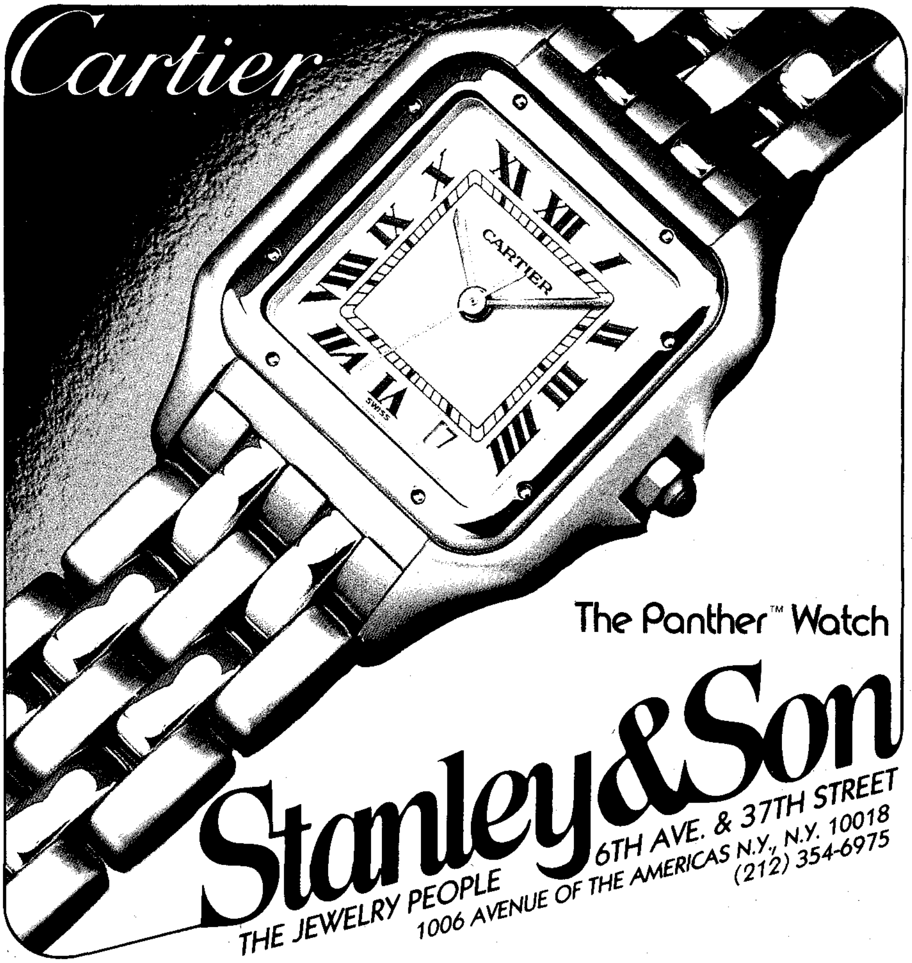
the state of what now passes for education in our universities, not to mention a portent of worse. Ironically, though the author champions learning, his unbeautiful prose suggests that he may not be terribly sensitive to literature.

☐ *Best New York Book:* Tom Wolfe once wrote of the sad transformation that overcomes the journalist turned columnist: The poor fellow, deprived of any material but himself, becomes duller and duller, his pieces reflecting the tubercular blue glare of the television screen. Having noticed that the same thing often happens with the journalist turned novelist, Wolfe set out to write a novel that was based not on autobiography and meditation but on the life around him, producing a vivid picture of New Yorkers high above Park Avenue or down in the gutter. What keeps his jazzy, sassy *The Bonfire of the Vanities* (Farrar, Straus and Giroux) from being more than superior journalism, though, is that, for all the brilliance of his eye and ear, Wolfe is short on heart.

☐ *Best Meta-Fiction: Foe,* by J. M. Coetzee (Viking), is a slip of a novel, but one packed with challenging questions about the relationship of subject to author, slave to master, and man to God. The South African Coetzee's reworking of the Robinson Crusoe story surmounts the obstacles of this often exploitive form of fiction with a credibly eighteenth-century prose style, austere and flowery by turns.

☐ *Most Entertaining Spy Book: Spycatcher* (Viking) and *Veil* (Simon & Schuster) deal with more deeply serious and significant matters but do not have the irresistible trashy appeal of *An Affair of State* (Atheneum), Phillip Knightley and Caroline Kennedy's amplification and correction of the Profumo case. With party girls, nude swimming by moonlight, jealous, gun-toting West Indians, and crooked police, this scandal from the early days of swinging London proves very good value.

☐ *Most Interesting Biographical Fact: Chuck Berry: The Autobiography* (Crown) reveals one of the more piquant pairings of our time, that of the author and suspected murderess Candace Mossler: "She turned back the bedding then turned back to me and surrounded my neck with two multi-million-dollar arms and a pair of southern belle lips.... My total worth had just cleared only that of a half million, which caused her suggestions to be of great interest to me." Reader, has the cash-sex nexus ever been more compellingly expressed? ▬



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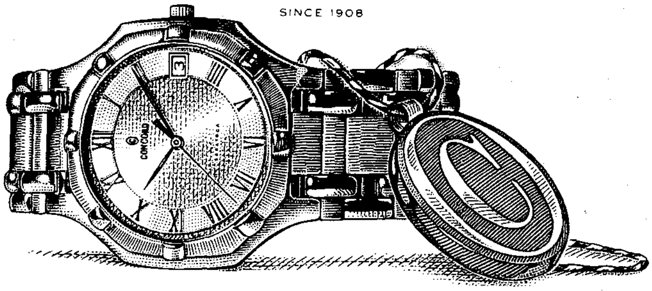

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BY LEONORE FLEISCHER

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THIS FIRM USUALLY SUPPLIES STORES and mail-order companies with gifts and gadgets, but now it is selling directly to the public. For example: bars of "gold" soap, retail $7.50, here $1; women's three-piece cotton-blend suit (sizes 4–12), retail $135, here $50; shower-curtain organizers with pockets for shampoo and soap, retail $15, here $10; furry-feet slippers, retail $15, here $10; sets of four black-stemmed wine or water goblets, retail $12, here $6; brown herringbone umbrellas that open and close automatically, retail $26, here $12; "Fairway Friends" (golf-ball figures in scuba gear or riding in a dune buggy), retail $7, here $5; battery-operated "butler's hands," retail $15, here $10; zippered "traveling offices," including scissors, stapler, pen, ruler, and glue, retail $13, here $8; party or picnic packs in a tin canister with disposable service for eight, retail $35, here $20; silver-plated candelabras, retail $20, here $10; highway emergency kits, including jumper cables, emergency sign, flashlight, and aerosol tire-inflater, retail $35, here $18; folding shovels, retail $16.50, here $10. Also, costume jewelry, novelty mugs, T-shirts, and more. Cash only; all sales final. *StarCase/Schildkraut, 48 West 37th St., sixth floor (594-9606); Mon.–Fri. 10 a.m.–4 p.m.; through 12/18.*

LITTLE ONES

HERE ARE ABOUT 60 CHILDREN'S GARMENTS (most of them one-of-a-kind) for boys and girls (sizes 0–6) at 60 percent below retail. For example: white-and-red cotton sweater jacket (size 6), was $24.95, now $9.98; two-piece tan-and-blue cotton-blend shirt with reversible pants (size 3), was $49.95, now $19.98; Wibbies red-white-and-blue short-sleeved cotton stretchie (size 6–9 months), was $26.95, now $10.78; and more. Many toys are now 30 percent off, including: assorted wooden puzzles, were $4.95–$12.95, now $3.47–$9.07; Playmobil plastic toys for ages 3 and up, were $4.95–$24.95, now $3.47–$17.48. Many one- and few-of-a-kind educational toys, stencil books, peekaboo puppets, drawing easels, and Gund or Applause stuffed animals are now 30 percent off. Also, two Jane double strollers, were $139 each, now $79.

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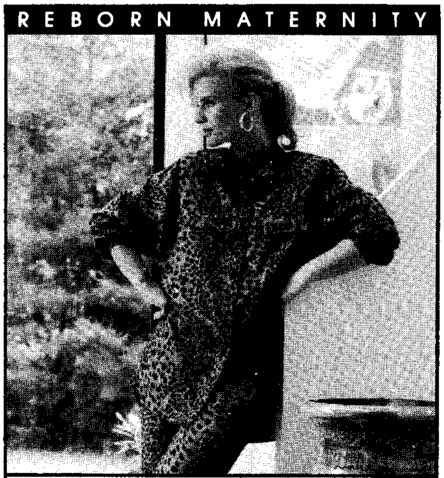

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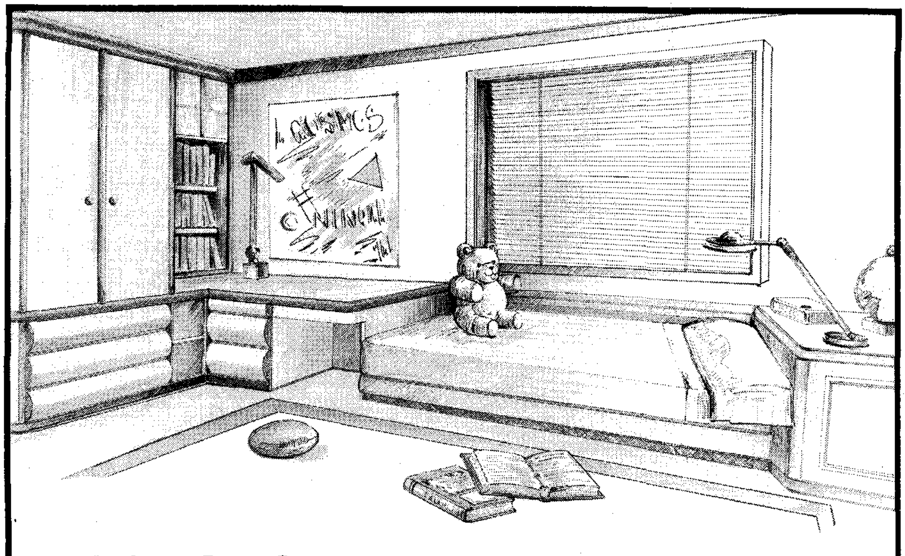

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tail $135, here $67.50; women's gold-tone watch with matching bracelet, retail $225, here $112.50; men's gold-tone watch with matching bracelet, retail $125, here $62.50; Seiko "phone card" calculator with eight digits, four functions, and memory (also stores and retrieves 429 names and telephone numbers), retail $60, here $29.50. Checks accepted; no credit cards; all sales final. *M.A.G. Time, Inc., 60 West 22nd St. (929-8105); Mon.–Fri. (and Sat. 12/19) 10 a.m.–4 p.m.; through 12/31 (closed 12/25).*

SALON DI MAURO

THIS CHIC SALON IS OFFERING DIScounts on many of its services. For example: woman's haircut and styling, was $55, now $38.50; man's haircut and styling, was $30, now $21; permanent wave, was $60, now $42; root perm, was $55, now $38.50; hair-color tint, was $30, now $21; temporary hair color, was $30, now $21; tinfoil highlighting, was $70–$100, now $49–$70; partial highlighting, was $50, now $35; hair relaxing, was $60, now $42; scalp-and-hair treatment, was $15, now $10.50; European facial, was $35, now $24.50; manicure, was $15, now $10.50; pedicure, was $30, now $21; French manicure, was $18, now $12.50; full-leg wax, was $35, now $24.50; half-leg wax, was $20, now $14; bikini wax, was $10, now $7; full-face wax, was $17, now $12; underarm wax, was $12, now $8.50; eyebrow wax, was $7, now $5; and more. A.E., M.C., V., no checks. *Salon Di Mauro, the Grand Hyatt Hotel, 109 East 42nd St., lobby level (661-3780); Mon.–Sat. 8:30 a.m.–6:30 p.m.; through 1/23/88 (closed 12/25 and 1/1/88).*

SOMETHING FOR EVERYONE

FOR THOSE LAST-MINUTE INEXPENSIVE gifts for young men and women, here are some fun accessories: rayon hand-knotted mufflers with tassels (60- or 66-in.), retail $25–$80, here $15–$18; silk mufflers, retail $40–$65, here $18–$28; 2-by-6-ft. Persian wool mufflers, retail $55, here $24; suspenders (elastic or leather), retail $10–$40, here $4–$18; knit-wool or ribbon-weave rayon neckties, retail $15–$25, here $5–$8; cotton-flannel or cotton-broadcloth unisex sleepshirts (sizes S–XL), retail $40, here $20; cotton boxer shorts (sizes S–XL), retail $10–$14, here $5–$7; patterned vinyl portfolios, retail $45, here $20. Wool-felt hats in many styles, including fedora and porkpie, retail $35–$45, here $13–$15; vinyl rain hats, retail $20, here $8; velvet "crusher" hats, retail $30, here $14; optical-quality sunglasses in retro styles, retail $30–$70, here $15–$30; and more. Cash only; all sales final. *Shady Character, 160 Madison*

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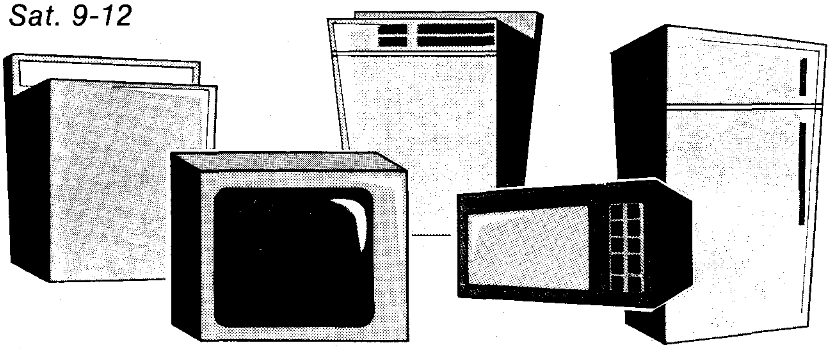

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LAVISHLY ILLUSTRATED

IN ADDITION TO ITS USUAL HALF-PRICE review copies and other special purchases, the Strand Bookstore is offering reductions on art and reference books, including: *The Random House Dictionary of the English Language, Second Edition Unabridged,* published at $79.95, here $57.95; *The Complete Work of Michelangelo,* by Mario Salmi, published at $60, here $29.95; *Disney Animation: The Illusion of Life,* by Frank Thomas and Ollie Johnston, published at $75, here $39.95; *Illustrated Atlas of the World,* published at $75, here $37.50; *Medicine: An Illustrated History,* by Albert S. Lyons and R. Joseph Petrucelli, published at $75, here $37.95; *The Blood of Kings: Dynasty and Ritual in Maya Art,* by Linda Schele and Mary Ellen Miller, published at $50, here $29.95; *Bonnard: The Complete Graphic Work,* by Francis Bouvet, published at $80, here $39.95; *The Ancient Tarot and Its Symbolism,* by David Le Mieux, published at $25, here $9.95. Facsimiles of medieval illuminated manuscripts (faithful to the originals) that come in a slipcase include: *The Très Riches Heures of Jean, Duke of Berry; The Grandes Heures of Jean, Duke of Berry;* and *The Visconti Hours,* published at $80 each, here $47.95, and more. A.E., Discover, M.C., V., checks accepted; exchanges possible. *Strand Bookstore, 828 Broadway, at 12th St. (473-1452); Mon.-Fri. 9:30 a.m.-9:30 p.m., Sat. till 8 p.m. (after 12/25, till 6:30 p.m.), and Sun. 11 a.m.-6 p.m. (after 12/25, till 5 p.m.); through 1/10/88 (closed 12/25 and 1/1/88).* ▬

A Complete Entertainment Guide for Two Weeks Beginning

DECEMBER 16

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 12/19: *The Spirit Moves: A History of Black Social Dance on Film; In a Jazz Way: A Portrait of Mura Dehn.* #2—12/16: *Strangers on a Train; The Wrong Man.* 12/17–18: *In a Lonely Place; The Big Knife.* 12/19–20: *Lolita; Manhattan.* 12/21–22: *The Cameraman; Steamboat Bill Jr.* 12/23–25: *Les Miserables* (1935); *Wuthering Heights* (1939). 12/26–1/7/88: *Lord of the Dance.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 12/16: *In a Lonely Place; Whatever Happened to Baby Jane?* 12/17: *The Chosen* (1982); *Yiddle With His Fiddle.* 12/18–19: *Metropolis; Things to Come.* 12/20: *El Amor Brujo; The Garden of Delights.* 12/21: *The Draughtsman's Contract; The Sailor From Gibraltar.* 12/22: *Black Christmas; Alice Sweet Alice.* 12/23: *Bombshell; Slightly French.* 12/24: *Detour; St. Benny the Dip; Bluebeard.* 12/25: *White Christmas; Holiday Inn.* 12/26: *Pierrot le Fou; Made in U.S.A.* 12/27: *Breathless* (1959); *A Time for Love.* 12/28: *Decameron Nights; The Decameron.* 12/29: *Last Year at Marienbad; La Immortal.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 12/17: *Scared Stiff.* Opening 12/18: *Leonard Part 6.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*The Wannsee Conference.* #2—Through 12/24: *I've Heard the Mermaids Singing.* Opening 12/25: *Rendez-Vous.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Nuts.* #2—*Walker.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). Through 12/17: *Suspect.* Opening 12/18: Raw.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Empire of the Sun.* #2—Through 12/17: *Less Than Zero.* Opening 12/18: *Batteries Not Included.* #3—*Siesta.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 12/16: *Lust For Life; The Agony and the Ecstasy.* 12/17: *Somewhere in the Night; House of Strangers.* 12/18–19: *The Blue Gardenia; The Woman in the Window.* 12/20: *It's a Wonderful Life; A Christmas Carol.* 12/25–26: *My Man Godfrey; Nothing Sacred.* 12/27: *My Favorite Wife; Unfaithfully Yours* (1948). 12/28: *Carmen; El Amor Brujo.* 12/29: *The Band Wagon; Kiss Me Kate.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 12/16–17: *Touch of Evil; The Lady From Shanghai.* 12/18–19: *Dr. Strangelove; The Magic Christian.* 12/20: *The Threepenny Opera; The Last Ten Days.* 12/21–22: *Repo Man; Straight to Hell.* 12/23–24: *Moliere.* 12/25–26: *Miracle on 34th Street; Bells of St. Mary's.* 12/27: *The Story of Adele H.; The Green Room.* 12/28–29: *Subway; The Tenth Victim.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Barfly.* #2—Through 12/17: *Full Metal Jacket.* Opening 12/18: *September.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*House of Games.* #2—*Dark Eyes.* #3—*My Life as a Dog.* #4—*Dirty Dancing.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Three Men and a Baby.* #2—*House of Games.* #3—Through 12/17: *Flowers in the Attic; Cinderella.* Opening 12/18: *Batteries Not Included.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). Through 12/24: *The Princess Bride.* Opening 12/25: *Broadcast News.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Three Men and a Baby.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Throw Mama From the Train.* #2—*Planes, Trains and Automobiles.* #3—Through 12/15: *Fatal Attraction.* Opening 12/16: *Overboard.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Empire of the Sun.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Sign O' the Times.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—Through 12/15: *Flowers in the Attic.* Beg. 12/16: *Broadcast News.* #2—*Empire of the Sun.*

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32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Planes, Trains and Automobiles.*

33. CRITERION CENTER—Broadway bet. 44th-45th Sts. (354-0900). #1—*Wall Street.* #2—*Nuts.* #3—*Suspect.* #4—*Less Than Zero.* #5—*Fatal Beauty.* #6—*Three Men and a Baby.*

34. EMBASSY 1—Broadway bet. 46th-47th Sts. (757-2408). *Three Men and a Baby.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Siesta.*

36. EMBASSY 2—Seventh Ave. bet. 47th-48th Sts. (730-7262). Through 12/17: *The Running Man.* Opening 12/18: Raw. **EMBASSY 3**—Through 12/17: *The Hidden.* Opening 12/18: ERaw. **EMBASSY 4**—*Fatal Attraction.*

37. CINE—Seventh Ave. bet. 47th-48th Sts. (398-1720). #1—Through 12/17: *Death Wish IV.* Beg. 12/18: *The Running Man.* #2—Through 12/17: *Scared Stiff.* Beg. 12/18: *Flowers in the Attic.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Throw Mama From the Train.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Cry Freedom.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th-56th Sts. (755-3020). Through 12/17: *Dirty Dancing;* Opening 12/18: *Batteries Not Included.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Housekeeping.* **CARNEGIE SCREENING ROOM**—(757-2131). *A Boy From Calabria.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Walker.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). Through 12/17: *The Wannsee Conference.* Beg. 12/18: *House of Games.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). Through 12/15: *Dirty Dancing.* Beg. 12/16: *Overboard.*

48. GOTHAM—Third Ave. bet. 57th-58th Sts. (759-2262). *Wall Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Manon of the Spring.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). Through 12/16: *House of Games.* Beg. 12/17: *Throw Mama From the Train.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Three Men and a Baby.* #2—Through 12/15: *Three Men and a Baby.* Beg. 12/16: *Moonstruck.*

53. BARONET—Third Ave. at 59th St. (355-1663). Through 12/15: *Hope and Glory.* Beg. 12/16: *Broadcast News.* **CORONET**—*Nuts.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Glass Menagerie.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Through 12/16: *The Whales of August.* Opening 12/17: *The Dead.* **CINEMA II**—(753-0774). Through 12/22: *The Last Emperor.* Opening 12/23: *Good Morning, Vietnam.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Planes, Trains and Automobiles.* #2—(832-2720). Through 12/15: *Suspect.* Beg. 12/16: *Overboard.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Empire of the Sun.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th-67th Sts. (744-7339). #1—Through 12/17: *The Running Man.* Opening 12/18: *September.* #2—*Cry Freedom.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 12/22: *Anna.* Opening 12/23: *The Lonely Passion of Judith Hearne.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st-72nd Sts. (879-1313). Through 12/17: *Fatal Attraction.* Opening 12/18: *Ironweed.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 12/17: *Dirty Dancing.* Beg. 12/18: *Fatal Attraction.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Wall Street.* #2—Through 12/17: *Nuts.* Opening 12/18: *Batteries Not Included.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 12/17: *The Running Man.* Opening 12/18: Raw. #2—*Planes, Trains and Automobiles.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Throw Mama From the Train.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Dark Eyes.* #2—*Jean de Florette.* #3—*My Life as a Dog.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Repentance.* #2—*Sammy and Rosie Get Laid.*

83. REGENCY—Broadway bet. 67th-68th Sts (724-3700). *Empire of the Sun.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—Through 12/15: *The Princess Bride.* Opening 12/16: *Broadcast News.* #2—*Three Men and a Baby.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—Through 12/15: *Baby Boom.* Beg. 12/16: *Moonstruck.* #2—*Cry Freedom.* #3—*Planes, Trains and Automobiles.* #4—*Nuts.* #5—Through 12/17: *Fatal Attraction.* Opening 12/18: *September.* #6—*The Running Man.*

87. METRO CINEMA—Broadway bet. 99th-100th Sts. (222-1200). #1—*Walker.* #2—*Cinderella; Siesta.*

88. COLUMBIA CINEMA—Broadway bet. 103rd-104th Sts. (316-6660). Through 12/17: *House of Games.* Opening 12/18: Raw.

89. OLYMPIA CINEMAS—Broadway bet. 106th-107th Sts. (865-8128). #1—*Three Men and a Baby.* #2—*Wall Street.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Fatal Beauty.* #2—*Throw Mama From the Train.* #3—*Scared Stiff.* #4—*Teen Wolf Too.* #5—*The Running Man.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Dirty Dancing.* #2—Through 12/17: *Flowers in the Attic; The Running Man.* Opening 12/18: Raw.

MUSEUMS, SOCIETIES, ETC.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 12/23/87, shown every Tues.-Sat. from 11-6: "We the People" exhibit includes a video program with films from Native American artists: *Harold of Orange*, dir. Rick Weise; *The Ute Bear Dance Story*; *Hoplit*, dir. Victor Masayesva; *A Tragedy and a Trial*, dir. Asiba Tupache.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $5, members; $6, nonmembers. 12/17 at 7: *Old Well* (1987), dir. Wu Tianming, the filmmaker will be present, shown at the Lila Acheson Wallace Auditorium.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 12/16 at 7:30: *The Member of the Wedding* (1953), dir. Fred Zinnemann.

CINEMA ITALIA—ROBERTO ROSSELLINI—Carnegie Screening Room, 887 Seventh Ave. at 57th (975-0217). Daily at 11:45, 1:45, 3:50, 6, 8:05, and 10:10: *A Boy From Calabria* (1987), dir. Luigi Comencini.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). $3.50. Through 4/8/88: "Friday Night Foreign Film Series." 12/18 at 6:30 and 9: *Homage to Chagall: The Colors of Love* (1977, Canada).

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 12/16 at 12:30, 3:15, 6, and 8:45: *No Man's Land* (1986), dir. Alain Tanner.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 3/4/88: "Kinoshita: A Retrospective." All films in Japanese, Eng. subtitles. 12/18 at 6:30: *Carmen Comes Home* (1951); *Carmen's Pure Love* (1952).

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Executive Producers STEVEN SPIELBERG KATHLEEN KENNEDY FRANK MARSHALL
Produced by RONALD L. SCHWARY Directed by MATTHEW ROBBINS
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JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). $6, general; $5, members; $4 students and seniors. 12/22 at 7: *I Accuse* (1958), dir. Jose Ferrer.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Through 12/19, Tues.–Sat. at 1: "The Erl King," a video exhibition by Grahame Weinbren and Roberta Friedman.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 12/17 at 8: Open screening of films.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Through 12/26, Sats. at 12:30: screenings for children. Through 1/2/88: *Peter Pan* (1960), with Mary Martin.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 12/18 at 3: *Hands Up!* (1926), dir. Clarence Badger. 12/19 at 3: *Reds* (1981), dir. Warren Beatty. 12/20 at 2:30: *48 Hours* (1982), dir. Walter Hill; at 5:30: *Terms of Endearment* (1983), dir. James L. Brooks. 12/22 at 3: (See 12/19 at 3). 12/26 at 2:30 (See 12/20 at 5:30); at 5:30: *Witness* (1985), dir. Peter Weir. 12/27 at 3: *Star Trek IV: The Voyage Home* (1986), dir. Leonard Nimoy. 12/28 at 2:30: *The Godfather* (1972), dir. Francis Ford Coppola; at 6:30: *The Godfather: Part II* (1974), dir. Francis Ford Coppola. 12/29 at 3: (See 12/28 at 2:30). Through 12/28: "Recent Films From West Germany." 12/17 at 2:30: *The Little Attorney* (1986), dir. Mark Bohm; at 6: *Francesca* (1986), dir. Verena Rudolph; at 8: *Time of Silence* (1986), dir. Thorsten Nater. 12/28 at 6: *Ways in the Night* (1979), dir. Krzysztof Zanussi. 12/18–1/31/88: "STZ: The Films of Scola, Tavernier, and Zanussi." 12/18 at 2:30 and 5:30: *The Family* (1987), dir. Ettore Scola. 12/19 at 2: *Missippi Blues* (1984), dir. Bertrand Tavernier and Robert Parrish; at 5: *'Round Midnight* (1986), dir. Tavernier; 12/20 at 2 and 5: *Power of Evil* (1985), dir. Krzysztof Zanussi. 12/21 at 2:30: *We All Loved Each Other So Much* (1974), dir. Scola; at 6: *Clean Slate* (1982), dir. Tavernier. 12/24 at 6: *The Terrace* (1980), dir. Scola. 12/26 at 2: *Contract* (1981), dir. Zanussi; at 5: (See 12/24 at 2:30). 12/27 at 2: *Let Joy Reign Supreme* (1975), dir. Tavernier; at 5: *La Nuit de Varennes* (1982), dir. Scola. 12/28 at 3: *Le Bal* (1983), dir. Scola. 12/29 at 2:30: *Spoiled Children* (1977), dir. Tavernier; at 6: *Down and Dirty* (1976), dir. Scola. Through 1/3/88: Bill Viola: Installation and Videotapes. **Titus Theater 2:** 12/17 at 3 and 6:30: "What's Happening?" *Roads Home: The Life and Times of A. B. "Happy" Chandler* (1987), dir. Robert Henson; *Las Vegas Odds* (1985), dir. Richard Boehm.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 12/16 at 8: *New York, New York* (1977, U.S.) dir. Martin Scorsese. 12/17 at 8: Films with piano accompaniment by Harry Weiss: *He Who Gets Slapped* (1924, U.S.), dir. Victor Seastrom. 12/18–19 at 8 and 10 and 12/20 at 2:45, 5, and 7: *Full Metal Jacket* (1987, U.S.), dir. Stanley Kubrick. 12/24 at 8:30: *The Magic Flute* (1975, Sweden), dir. Ingmar Bergman. 12/25–26 at 8 and 10:15, 12/27 at 3, 5:15, and 7:30, 12/28–30 at 8 and 10:15, and 12/31 at 7:30: *The Mozart Brothers* (1986, Sweden), dir. Suzanne Osten.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 12/19 at 1:30: *The Eagle Has Landed* (1977), dir. John Sturges.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (221-7676). Free. 12/17 at 6: "Choreographed Exchanges." 12/22 at noon: "Family Films for the Holidays: A Time for Celebration," *Dylan Thomas' 'A Child's Christmas in Wales'* (1962), dir. Marvin Lichtner; *New Year's Eve in Central Park* (1974), dir. Scott Morris; *Jhaoo Chowdari* (1969), dir. Yavar Abbas; *A Christmas Carol* (1938), dir. Edwin Marin. 12/29 at noon: "Family Films for the Holidays: A Dream World," *Odalisque* (1980), animator, Maureen Selwood; *Dreamchild* (1985), dir. Gavin Millar; *Le Bal* (1983), dir. Ettore Scola.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 1/14/88: "The Age of New Yorker Films: Part II." 12/16 at 5:45: *Love in the City* (1953), dir. Federico Fellini; at 7:30: *Bye Bye Brazil* (1980), dir. Carlos Diegues; at 9:30: *Portrait of Jason* (1967), dir. Shirley Clarke. 12/17 at 5:30: *Jom, the Story of a People* (1982), dir. Abavacar Samb, in Wolof, Eng. subtitles; at 7:30: *Black Moon* (1975), dir. Louis Malle; at 9:15: *Innocence Unprotected* (1980), dir. Dusan Makavejev. 12/18–20 at 5:30: *Senso* (1954), dir. Luchino Visconti; at 7:40: *Hiroshima, Mon Amour* (1959), dir. Alain Resnais; at 9:30: *The White Sheik* (1952), dir. Federico Fellini. 12/19–20 at 3:45: *Plantation Boy* (1965), dir. Walter Lima. 12/22–23 at 5:30: *Boy* (1969), dir. Nagisa Oshima; at 7:30: *Alphaville* (1965), dir. Jean-Luc Godard; at 9:30: *My Love Has Been Burning* (1949), dir. Kenji Mizoguchi. 12/26–27 at 3:34: *Muddy River* (1981), dir. Kohei Oguri; at 5:45: *Elevator to the Gallows* (1958), dir. Louis Malle; at 7:30: *They Don't Wear Black Tie* (1981), dir. Leon Hirzman; at 9:45: *Men...*(1985), dir. Doris Dorrie. 12/29–30 at 5:30: *Dona Flor and Her Two Husbands* (1977), dir. Bruno Baretto; at 7:30: *Koko—A Talking Gorilla* (1978), dir. Barbet Schroeder; at 9:15: *The Testament of Orpheus* (1959), dir. Jean Cocteau.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. 12/9–30: "A Disney Holiday." 12/19 at 2: "Disney Cartoonathon," *The Three Little Pigs* (1933); *Merbabies* (1938); *The Old Mill* (1937); Pluto's Surprise Package (1945); *Lend a Paw* (1975). 12/26 at 2, 12/29 at 2, and 12/30 at 2: *Mary Poppins* (1964), dir. Robert Stevenson.

STATE UNIVERSTIY OF NEW YORK AT STONY BROOK—Art Gallery, Fine Arts Center, Stony Brook, N.Y. (516-246-6846). Free. Through 12/24, continuous: "Steina and Woody Vasulka: The West," a six-screen video installation.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 12/20 at 1:30: "The Museum and the Cinema: Program Seven, Film History and the Avant-Garde," *Hallelujah the Hills* (1963), dir. Adolfas Mekas. 12/27 at 1:30: *The Camerman* (1928), dir. Buster Keaton.

THE VILLAGE CINEMA—Theater Three, 412 Main St., Port Jefferson (473-0136). $2 donation. 12/21 at 8: *My Name is Ivan* (1962, USSR), dir. Andrei Tarkovsky. In Russian, Eng. subtitles.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." 12/5–12/27: Shirley Clark screenings include *Dance in the Sun* (1953); *In Paris Parks* (1954); *Bullfight* (1955).

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). Through 1/17/88 "Politics and the President on Film." *Nightline* correspondent Jeff Greenfield will hold discussion after each screening. 12/20 at 7:30: *State of the Union* (1948), dir. Frank Capra, with Katharine Hepburn and Spencer Tracy.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Planes, Trains and Automobiles.* #2—Through 12/17: *The Running Man; Cinderella.* Beg. 12/18: *Leonard Part 6.* #3—*Throw Mama From the Train.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Planes, Trains and Automobiles.* #2—*The Princess Bride.* #3—*Baby Boom.* #4—*Nuts.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Wall Street.* #2—*Planes, Trains and Automobiles.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Fatal Attraction.* #2—*Wall Street.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 12/17: *Scared Stiff; Fatal Beauty.* Beg. 12/18: Raw.

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Three Men and a Baby.* #2—*Wall Street.* #3—Through 12/17: *The Running Man.* Beg. 12/18: *Leonard Part 6.* #4—*Nuts.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Throw Mama From the Train.* #2—*Scared Stiff.* #3—*Cinderella.* #4—Through 12/15: *The Running Man.* Beg. 12/16: *Overboard.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Nuts.* #2—*Three Men and a Baby.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Cinderella.* #2—Through 12/17: *Scared Stiff.* Beg. 12/18: *Leonard Part 6.* #3—*Three Men and a Baby.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby.* #2—*Teen Wolf Too.* #3—*Fatal Attraction.* #4—*Fatal Beauty.* #5—*Throw Mama From the Train.* #6—Through 12/15: *Sign O' the Times.* Beg. 12/16: *Overboard.* #7—*Cinderella; Dirty Dancing.* #8—*The Hidden.* #9—*Nuts.* #10—*Empire of the Sun.* #11—*Flowers in the Attic; Wall Street.* #12—*The Running Man; Planes, Trains and Automobiles.*

BROOKLYN

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201. AVENUE U—Ave. U at E. 16th St. (645-3800). Program Unavailable.

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.* #3—Through 12/17: *Flowers in the Attic.* Beg. 12/18: *Leonard Part 6.* #4—Through 12/24: *Cinderella; The Running Man.* Beg. 12/25: *Fatal Attraction.* #5—Through 12/24: *Dirty Dancing.* Beg. 12/25: *Empire of the Sun.* #6—Through 12/17: *Baby Boom.* Beg. 12/18: Raw. #7—Through 12/24: *The Princess Bride.* Beg. 12/25: *Broadcast News.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Wall Street.* #2—Through 12/17: *The Princess Bride.* Beg. 12/18: *Three Men and a Baby.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Three Men and a Baby.* #2—Through 12/17: *Baby Boom; Cinderella.* Beg. 12/18: Raw. #3—*Throw Mama From the Train.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Fatal Attraction.* #2—*Cinderella; Nuts.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Flowers in the Attic.* #2—*Throw Mama From the Train.* #3—*The Running Man.* #4—*Fatal Attraction.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 12/17: *Fatal Beauty.* Beg. 12/18: Raw. #2—Through 12/17: *Scared Stiff.* Beg. 12/18: *Batteries Not Included.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Wall Street.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.* #4—Through 12/17: *Fatal Attraction.* Beg. 12/18: *Batteries Not Included.* #5—Through 12/15: *Scared Stiff.* Beg. 12/16: *Overboard.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Nuts.* #2—*Wall Street.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—Through 12/15: *Baby Boom.* Beg. 12/16: *Overboard.* #2—*The Running Man.* #3—*Wall Street.* #4—*Nuts.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Three Men and a Baby.* #2—*The Princess Bride.* #3—*Cinderella; Flowers in the Attic.* #4—*Throw Mama From the Train.* #5—*Dirty Dancing.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Flowers in the Attic.* #3—*Planes, Trains and Automobiles.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Wall Street.* #2—*Nuts.* #3—*The Running Man.* #4—*Scared Stiff.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Planes, Trains and Automobiles.* #2—*Nuts.* #3—*Wall Street.* #4—*Empire of the Sun.* #5—*Cinderella.* #6—*Three Men and a Baby.* #7—Through 12/15: *Three Men and a Baby.* Beg. 12/16: *Overboard.* #8—Through 12/17: *The Running Man.* Beg. 12/18: *Leonard Part 6.* #9—Through 12/17: *Fatal Attraction.* Beg. 12/18: *Batteries Not Included.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 12/17: *Dirty Dancing.* Beg. 12/18: Raw. #2—*Three Men and a Baby.* #3—*Planes, Trains and Automobiles.* #4—*Throw Mama From the Train.* #5—Through 12/17: *The Princess Bride.* Beg. 12/18: *Batteries Not Included.* #6—Through 12/15: *The Running Man.* Beg. 12/16: *Overboard.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Program Unavailable. #2—Program Unavailable.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Throw Mama From the Train.* #2—Through 12/17: *Scared Stiff.* Beg. 12/18: *Batteries Not Included.* #3—Through 12/17: *The Running Man.* Beg. 12/18: Raw. #4—Through 12/17: *Hard Ticket to Hawaii.* Beg. 12/18: *Leonard Part 6.* #5—*Fatal Attraction.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—Through 12/17: *Baby Boom.* Beg. 12/18: *Leonard Part 6.* #2—*Fatal Attraction.* #3—Through 12/15: *Dirty Dancing.* Beg. 12/16: *Overboard.* #4—*Cinderella.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Nuts.* #2—*Planes, Trains and Automobiles.* #3—*Three Men and a Baby.* #4—*Wall Street.* #5—Through 12/17: *Cinderella; The Running Man.* Beg. 12/18: *Leonard Part 6.* #6—Through 12/17: *Fatal Attraction.* Beg. 12/18: Raw.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—Through 12/15: *The Running Man.* Beg. 12/16: *Overboard.* #2—*Nuts.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.* #3—Through 12/17: *Baby Boom.* Beg. 12/18: *Batteries Not Included.* #4—*Fatal Attraction.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Three Men and a Baby.* #2—*Empire of the Sun.* #3—*Wall Street.* #4—*Flowers in the Attic.* #5—*Cinderella.* #6—*The Princess Bride.* #7—*Suspect.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Throw Mama From the Train.* #3—*Planes, Trains and Automobiles.*

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 12/17: *Cinderella.* Beg. 12/18: ERaw. #2—*Planes, Trains and Automobiles.* #3—*Wall Street.* #4—*Wall Street.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Three Men and a Baby.* #2—*Wall Street.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Suspect.* #2—*Flowers in the Attic.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.* #3—*Empire of the Sun.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Nuts.* #2—*Dirty Dancing.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). Through 12/15: *Baby Boom.* Beg. 12/16: *Overboard.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Wall Street.* #2—Through 12/17: *The Running Man.* Beg. 12/18: Raw. #3—Beg. 12/18: *Leonard Part 6.* #4—*The Running Man.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Three Men and a Baby.* #2—Through 12/17: *Suspect.* Beg. 12/18: *Batteries Not Included.* #3—*Wall Street.* #4—Through 12/17: *Cinderella.* Beg. 12/18: *Leonard Part 6.* #5—*Throw Mama From the Train.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 12/15: *Flowers in the Attic.* Beg. 12/16: *Overboard.* #2—Through 12/17: *Fatal Attraction.* Beg. 12/18: *Dirty Dancing.* Beg. 12/25: *Empire of the Sun.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 12/17: *The Running Man.* Beg. 12/18: *Leonard Part 6.* #2—Through 12/17: *Dirty Dancing.* Beg. 12/18: Raw. #3—*Nuts.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Planes, Trains and Automobiles.* #2—Through 12/15: *Dirty Dancing.* Beg. 12/16: *Overboard.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Wall Street.* #2—Through 12/17: *Cinderella; The Running Man.* Beg. 12/18: *Three Men and a Baby.* #3—*Nuts.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—Program Unavailable. #2—Program Unavailable.

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Cinderella; The Running Man.* #2—*Throw Mama From the Train.*

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322. SUNNYSIDE—CENTER—(784-3050). #1—*Throw Mama From the Train.* #2—Through 12/17: *Fatal Attraction.* Beg. 12/18: *Leonard Part 6.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 12/17: *Cinderella; The Running Man.* Beg. 12/18: *Overboard.* #2—Through 12/17: *Suspect.* Beg. 12/18: Raw.

401. NEW DORP—HYLAN—(351-6601). #1—*Planes, Trains and Automobiles.* #2—*Throw Mama From the Train.*

402. NEW DORP—LANE—(351-2110). Through 12/17: *Fatal Attraction.* Beg. 12/18: *Leonard Part 6.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Dirty Dancing.* #2—*Wall Street.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Empire of the Sun.* #2—*Cinderella.* #3—*Nuts.* #4—Through 12/15: *Three Men and a Baby.* Beg. 12/16: *Overboard.* #5—*Three Men and a Baby.* #6—*Wall Street.* #7—*Planes, Trains and Automobiles.* #8—*Planes, Trains and Automobiles.* #9—Through 12/17: *Flowers in the Attic.* Beg. 12/18: *Batteries Not Included.* #10—Through 12/17: *Fatal Attraction.* Beg. 12/18: *Leonard Part 6.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Cinderella; Suspect.* #2—*Throw Mama From the Train.*

501. BELLMORE—MOVIES—(783-7200). Through 12/17: *Baby Boom.* Beg. 12/18: *Suspect.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Baby Boom.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Wall Street.* #2—*Nuts.* #3—Through 12/17: *Scared Stiff.* Beg. 12/16: *Leonard Part 6.* #4—*Hard Ticket to Hawaii.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Three Men and a Baby.* #2—*Wall Street.* #3—Through 12/15: *Cinderella; The Running Man.* Beg. 12/16: *Overboard.* #4—Through 12/17: *Baby Boom.* Beg. 12/18: *Batteries Not Included.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Running Man.* #2—*Throw Mama From the Train.* #3—*Three Men and a Baby.* #4—*Baby Boom.* #5—*Fatal Attraction.* #6—*Planes, Trains and Automobiles.* #7—*Suspect.* #8—*Nuts; Cinderella.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Nuts.* #2—*Wall Street.* #3—Through 12/17: *Cinderella.* Beg. 12/18: *Batteries Not Included.*

507. HEWLETT—HEWLETT—(791-6768). *Cinderella; Barfly.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Cinderella.* #2—Through 12/17: *Scared Stiff.* Beg. 12/18: *Leonard Part 6.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Planes, Trains and Automobiles.* #2—*Wall Street.* #3—Through 12/17: *Fatal Attraction.* Beg. 12/18: *E*Raw. #4—*Throw Mama From the Train.* #5—Through 12/15: *House of Games.* Beg. 12/16: *Overboard.* #6—Through 12/17: *Suspect.* Beg. 12/18: *Batteries Not Included.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—Through 12/15: *Flowers in the Attic.* Beg. 12/16: *Overboard.* #2—*Baby Boom.* #3—*Planes, Trains and Automobiles.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 12/17: *The Princess Bride.* Beg. 12/18: *Fatal Attraction.* #2—Through 12/15: *Dirty Dancing.* Beg. 12/16: *Overboard.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Throw Mama From the Train.* #2—*The Running Man.* #3—*Fatal Attraction.* #4—*Planes, Trains and Automobiles.* #5—*Three Men and a Baby.* #6—*Flowers in the Attic; Cinderella.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 12/17: *Cinderella; Baby Boom.* Beg. 12/18: *Suspect.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Throw Mama From the Train.* #2—*Wall Street.* #3—*The Running Man.* #4—*Suspect.*

515. MALVERNE—TWIN—(599-6966). #1—Through 12/17: *Dirty Dancing.* Beg. 12/18: *Fatal Attraction.* #2—Through 12/17: *The Princess Bride.* Beg. 12/18: *Baby Boom.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Planes, Trains and Automobiles.* #2—*Three Men and a Baby.* #3—*Fatal Attraction.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Cinderella.* #2—*Fatal Attraction.* #3—*Wall Street.* #4—*Planes, Trains and Automobiles.* #5—*The Running Man.* #6—*Three Men and a Baby.* #7—Through 12/17: *Flowers in the Attic.* Beg. 12/18: *Batteries Not Included.* #8—Through 12/17: *Scared Stiff.* Beg. 12/18: *Leonard Part 6.* #9—Through 12/15: *Hard Ticket to Hawaii.* Beg. 12/16: *Overboard.*

518. MASSAPEQUA—PEQUA—(799-6464). *Nuts.*

519. MERRICK—TWIN—(546-1270). #1—*Wall Street.* #2—*Suspect.* Through 12/24: *Batteries Not Included.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Dirty Dancing.* #2—*Nuts.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Dirty Dancing.* #2—Through 12/15: *The Princess Bride.* Beg. 12/16: *Overboard.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Wall Street.* #2—*The Running Man.* #3—*Cinderella; Suspect.* #4—*Nuts.* #5—*Baby Boom.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Three Men and a Baby.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Nuts.* #2—*Fatal Attraction.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Throw Mama From the Train.* #2—Through 12/17: *Dark Eyes.* Beg. 12/18: *Leonard Part 6.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Nuts.* #2—*Nuts.* #3—*Three Men and a Baby.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Empire of the Sun.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Baby Boom.* #2—*Less Than Zero.* #3—*The Princess Bride.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Nuts.* #2—*Planes, Trains and Automobiles.* #3—*Fatal Beauty.* #4—Through 12/15: *Teen Wolf Too.* Beg. 12/16: *Overboard.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*The Hidden.* #8—*The Running Man.* #9—*Fatal Attraction.* #10—*Wall Street.* #11—*Empire of the Sun.* #12—Through 12/17: *Flowers in the Attic.* Beg. 12/18: *Leonard Part 6.* #13—*Dirty Dancing.*

531. WANTAGH—WANTAGH—(781-6969). *Less Than Zero.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*My Life as a Dog.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Wall Street.* #2—*Wall Street.* #3—Through 12/17: *Scared Stiff.* Beg. 12/18: *Leonard Part 6.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 12/17: *Fatal Attraction.* Beg. 12/18: *Batteries Not Included.* #2—*Three Men and a Baby.* #3—*Planes, Trains and Automobiles.*

602. BAY SHORE—CINEMA—(665-1722). *The Running Man.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Nuts.* #2—*Flowers in the Attic.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Throw Mama From the Train.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.* #4—*Cinderella.* #5—*The Running Man.* #6—Through 12/17: *Less Than Zero.* Beg. 12/18: *Leonard Part 6.* #7—*Three Men and a Baby.* #8—Through 12/15: *Suspect.* Beg. 12/16: *Overboard.* #9—*Dirty Dancing.* #10—*Fatal Attraction.* #11—*Flowers in the Attic.* #12—*Wall Street.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Planes, Trains and Automobiles.* #2—Through 12/15: *The Princess Bride.* Beg. 12/16: *Overboard.* #3—*Hiding Out.* #4—*Planes, Trains and Automobiles.* #5—*Empire of the Sun.* #6—*Three Men and a Baby.* #8—*Wall Street.* #9—*Fatal Attraction.* #10—*The Running Man.* #11—*Throw Mama From the Train.* #12—*Dirty Dancing; Nuts.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Cinderella; Suspect.* #2—*Baby Boom.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Wall Street.* #2—*Planes, Trains and Automobiles.* #3—*Three Men and a Baby.* #4—*Three Men and a Baby.* #5—Through 12/15: *Fatal Attraction.* Beg. 12/16: *Overboard.* #6—Through 12/15: *The Running Man.* Beg. 12/16: *Overboard.* #7—*Nuts.* #8—Through 12/17: *Nuts.* Beg. 12/18: *Leonard Part 6.*

611. CORAM—PINE—(698-6442). #1—*Baby Boom.* #2—*Suspect.* #3—*The Running Man.* #4—*Cinderella; Someone to Watch Over Me.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Three Men and a Baby.* #2—*Nuts.* #3—*Cinderella.* #4—*Fatal Attraction.* #5—Through 12/17: *The Running Man.* Beg. 12/18: *Leonard Part 6.*

613. ELWOOD—ELWOOD—(499-7800). #1—Through 12/15: *My Life as a Dog.* Beg. 12/16: *Overboard.* #2—Through 12/17: *Dark Eyes.* Beg. 12/18: *ERaw.*

616. HUNTINGTON—SHORE—(421-5200). #1—Through 12/15: *Fatal Attraction.* Beg. 12/16: *Overboard.* #2—*Wall Street.* #3—*Planes, Trains and Automobiles.* #4—*Throw Mama From the Train.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Nuts.*

618. ISLIP—ISLIP—(581-5200). #1—*Planes, Trains and Automobiles.* #2—*Three Men and a Baby.* #3—*Wall Street.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Princess Bride.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 12/17: *Suspect.* Beg. 12/18: *Hello Again.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 12/15: *Flowers in the Attic.* Beg. 12/16: *Overboard.* #2—*Cinderella.* Through 12/17: *Fatal Attraction.* Beg. 12/18: *Raw.* #3—*Wall Street.* #4—*Nuts.* #5—Through 12/17: *Dirty Dancing.* Beg. 12/18: *Batteries Not Included.* #6—*Three Men and a Baby.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 12/17: *Suspect.* Beg. 12/18: *Baby Boom.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Dirty Dancing.* #2—Through 12/17: *Flowers in the Attic.* Beg. 12/18: *Leonard Part 6.* #3—*The Running Man.* #4—*Three Men and a Baby.* #5—*Three Men and a Baby.* #6—*Nuts.* #7—Through 12/17: *Cinderella.* Beg. 12/18: *Overboard.* #8—*Planes, Trains and Automobiles.* #9—Through 12/17: *Scared Stiff.* Beg. 12/18: *Raw.* #10—*Fatal Attraction.* #11—Through 12/17: *Hard Ticket to Hawaii.* Beg. 12/18: *Batteries Not Included.* #12—*Wall Street.* #13—Program Unavailable.

627. PORT JEFFERSON—MINI EAST—(928-6555). *Throw Mama From the Train.* **WEST**—*Dirty Dancing.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 12/17: *Coming Up Roses.* Beg. 12/18: *Slamdance.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Cinderella.* Through 12/15: *Fatal Attraction.* Beg. 12/16: *Overboard.* #2—*Throw Mama From the Train.* #3—*Nuts.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Wall Street.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Wall Street.* #2—Through 12/17: *Wall Street.* Beg. 12/18: *Batteries Not Included.* #3—Through 12/15: *Suspect.* Beg. 12/16: *Overboard.* #4—Through 12/15: *Baby Boom.* Beg. 12/16: *Overboard.* #5—*Planes, Trains and Automobiles.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Planes, Trains and Automobiles.* #2—Through 12/15: *The Running Man.* Beg. 12/16: *Overboard.* #3—*Fatal Attraction.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Throw Mama From the Train.* #2—Through 12/17: *Cinderella; Dirty Dancing.* Beg. 12/18: *Suspect.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Planes, Trains and Automobiles.* #2—*Throw Mama From the Train.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Beg. 12/19: *Batteries Not Included.*

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MOVIES

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Three Men and a Baby.* #2—Through 12/15: *Suspect.* Beg. 12/16: *Overboard.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 12/17: *Suspect.* Beg. 12/18: *Fatal Attraction.* #2—Through 12/17: *Baby Boom.* Beg. 12/18: *The Last Emperor.* #3—Through 12/17: *Flowers in the Attic.* Beg. 12/18: *Leonard Part 6.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 12/17: *My Life as a Dog.* Beg. 12/18: *Leonard Part 6.* #2—Through 12/17: *House of Games.* Beg. 12/18: *Overboard.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—Through 12/15: *Flowers in the Attic.* Beg. 12/16: *Overboard.* #2—*Fatal Attraction.* #3—*Nuts.* #4—*Planes, Trains and Automobiles.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Fatal Attraction.*. #2—Through 12/15: *The Running Man.* Beg. 12/16: *Overboard.* #3—Through 12/17: *Flowers in the Attic.* Beg. 12/18: *Cinderella.* #4—*Three Men and a Baby.* #5—*Throw Mama From the Train.* #6—*Dirty Dancing.* #7—*Nuts.* #8—*Planes, Trains and Automobiles.* #9—*Empire of the Sun.* #10—*Wall Street.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Nuts.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Three Men and a Baby.* #2—*Cinderella.* #3—*Wall Street.* #4—*Wall Street.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Planes, Trains and Automobiles.* #2—*Cinderella.* Through 12/17: *Baby Boom.* Beg. 12/18: *Batteries Not Included.* #3—Through 12/17: *Fatal Attraction.* Beg. 12/18: *Leonard Part 6.* #4—*Throw Mama From the Train.* #5—*Wall Street.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Baby Boom.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Dirty Dancing.* #2—*Fatal Attraction.*

712. NEW ROCHELLE—TOWN—(632-9700). Program Unavailable.

713. OSSINING—ARCADIAN—(941-5200). #1—*Less Than Zero.* #2—Through 12/17: *Teen Wolf Too.* Beg. 12/18: *Throw Mama From the Train.* #3—Through 12/15: *The Running Man.* Beg. 12/16: *Overboard.*

714. PEEKSKILL—BEACH—(737-6262). #1—Through 12/15: *The Princess Bride.* Beg. 12/16: *Overboard.* #2—*Throw Mama From the Train.* #3—*Nuts.* #4—*Cinderella.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.* #3—*Three Men and a Baby.* #4—Through 12/15: *Dirty Dancing.* Beg. 12/16: *Moonstruck.*

716. PELHAM—PICTURE HOUSE—(738-3160). Through 12/17: *Cinderella; Baby Boom.* Beg. 12/18: *Batteries Not Included.*

718. RYE—RYE RIDGE—(939-8177). #1—*Baby Boom.* #2—*Planes, Trains and Automobiles.*

719. SCARSDALE—FINE ARTS—(723-6699). Through 12/24: *Dark Eyes.* Beg. 12/25: *Manon of the Spring.*

720. SCARSDALE—PLAZA—(725-0078). Program Unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Dirty Dancing.* #2—*Cinderella.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Three Men and a Baby.* #2—*Empire of the Sun.* #3—*Baby Boom.* #4—*The Running Man.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Nuts.* #2—*Throw Mama From the Train.* #3—*Cinderella.* #4—*Teen Wolf Too.* #5—*Planes, Trains and Automobiles.* #6—*Fatal Attraction.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 12/17: *Teen Wolf Too.* Beg. 12/18: *Batteries Not Included.* #2—*Nuts.* #3—*Baby Boom.* #4—*The Running Man.* #5—Through 12/17: *The Trouble With Spys.* Beg. 12/18: *Leonard Part 6.* #6—Through 12/17: *Scared Stiff.* Beg. 12/18: *Overboard.* #7—*Cinderella.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 12/17: *Less Than Zero.* Beg. 12/18: *Fatal Attraction.* #2—Through 12/17: *Dirty Dancing.* Beg. 12/18: *Suspect.*

Rockland County

752. NANUET—MALL—(623-6336). *Nuts.*

753. NANUET—MOVIES—(623-0211). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.* #3—*Dirty Dancing; Cinderella.* #4—Through 12/15: *The Running Man.* Beg. 12/16: *Overboard.* #5—*Empire of the Sun.*

755. NEW CITY—TOWN—(634-5100). #1—Through 12/17: *The Princess Bride.* Beg. 12/18: *Batteries Not Included.* #2—*Wall Street.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Nuts.* #2—*The Running Man.*

757. NYACK—CINEMA EAST—(358-6631). *Fatal Attraction.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Throw Mama From the Train.* #2—*Planes, Trains and Automobiles.*

760. PEARL RIVER—PEARL RIVER—(735-6500). Through 12/15: *The Running Man.* Beg. 12/16: *Overboard.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Suspect.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Planes, Trains and Automobiles.* #2—Through 12/15: *Fatal Attraction.* Beg. 12/16: *Overboard.*

763. STONY POINT—9 W—(942-0303). *Baby Boom.*

764. SUFFERN—LAFAYETTE—(357-6030). *Wall Street.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Throw Mama From the Train.* #2—*House of Games.*

801. DANBURY—CINE—(743-2200). #1—*Three Men and a Baby.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.*

802. DANBURY—CINEMA—(748-2923). #1—*Cinderella; Fatal Attraction.* #2—*Wall Street.*

803. DANBURY—PALACE—(748-7496). #1—Through 12/17: *The Running Man.* Beg. 12/18: *ERaw.* #2—Through 12/17: *Dirty Dancing.* Beg. 12/18: *Leonard Part 6.* #3—Through 12/15: *Baby Boom.* Beg. 12/16: *Overboard.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Running Man.* #2—*Cinderella; Suspect.*

806. FAIRFIELD—COUNTY—(334-1411). *Three Men and a Baby.*

807. GREENWICH—CINEMA—(869-6030). #1—*Throw Mama From the Train.* #2—*The Princess Bride.*

808. GREENWICH—PLAZA—(869-4030). #1—*Nuts.* #2—*Fatal Attraction.* #3—*Baby Boom.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Nuts.* #2—*Three Men and a Baby.*

810. NORWALK—CINEMA—(838-4504). #1—*Three Men and a Baby.* #2—*Wall Street.*

811. NORWALK—NORWALK—(866-9202). *The Running Man.*

812. RIDGEFIELD—CINEMA—(438-3338). *Cinderella; Suspect.*

813. SOUTH NORWALK—SONO—(866-9202). 12/16–17: *Matewan.* 12/18–21: *Jean de Florette.* 12/22–24: Theater closed. 12/25–1/7/88: *Manon of the Spring.*

814. SPRINGDALE—STATE—(325-0250). *Flowers in the Attic; Suspect.*

815. STAMFORD—AVON—(324-9205). #1—Through 12/17: *The Running Man.* Beg. 12/18: *Leonard Part 6.* #2—Through 12/17: *Dirty Dancing.* Beg. 12/18: *Eddie Murphy Raw.*

816. STAMFORD—CINEMA—(324-3100). #1—*Three Men and a Baby.* #2—*Planes, Trains and Automobiles.* #3—*Wall Street.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Empire of the Sun.* #2—Through 12/15: *Cinderella.* Beg. 12/16: *Overboard.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Wall Street* #2—Through 12/17: *Wall Street.* Beg. 12/18: *Leonard Part 6.* #3—*Three Men and a Baby.* #4—Through 12/17: *Teen Wolf Too.* Beg. 12/18: *Raw.* #5—*The Running Man.* #6—*Cinderella.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Nuts.* #2—*Planes, Trains and Automobiles.* #3—*Fatal Attraction.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Nuts.* #2—*Three Men and a Baby.* #3—(227-9619). *Throw Mama From the Train.* #4—(226-6666). *Empire of the Sun.*

821. WESTPORT—POST—(227-0500). *Planes, Trains and Automobiles.*

822. WILTON—CINEMA—(762-5678). *Cinderella; Suspect.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Nuts.* #2—Through 12/17: *Fatal Attraction.* Beg. 12/18: *Three Men and a Baby.* #3—Through 12/17: *Cinderella; Flowers in the Attic.* Beg. 12/18: *Raw.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.*

902. JERSEY CITY—STATE—(653-5200). #1—Through 12/17: *The Running Man.* Beg. 12/18: *ERaw.* #2—Through 12/17: *Scared Stiff.* Beg. 12/18: *Batteries Not Included.* #3—Through 12/17: *Hard Ticket to Hawaii.* Beg. 12/18: *Three Men and a Baby.* #4—Through 12/17: *Cinderella.* Beg. 12/18: *Leonard Part 6.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Wall Street.* #2—*Dirty Dancing.* #3—Through 12/15: *Suspect.* Beg. 12/16: *Overboard.* #4—*Flowers in the Attic.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*Cinderella.* #8—*Less Than Zero.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Baby Boom.* #2—*Nuts.* #3—*Empire of the Sun.* #4—*The Running Man.* #5—*Planes, Trains and Automobiles.* #6—*Fatal Attraction.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *The Running Man; The Principal.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Through 12/17: *The Running Man.* Beg. 12/18: *Leonard Part 6.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Fatal Beauty.* #2—*Wall Street.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 12/17: *The Running Man.* Beg. 12/18: *Leonard Part 6.*

914. LIVINGSTON—COLONY—(992-0800). *Three Men and a Baby.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Planes, Trains and Automobiles.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Dirty Dancing.* #2—*Throw Mama From the Train.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—Through 12/17: *Dark Eyes.* Beg. 12/18: *Batteries Not Included.* #2—*Three Men and a Baby.* #3—Through 12/15: *Baby Boom.* Beg. 12/16: *Overboard.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Nuts.* #2—*Throw Mama From the Train.* #3—*Flowers in the Attic.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Three Men and a Baby.* #2—*Throw Mama From the Train.* #3—Through 12/15: *Dirty Dancing.* Beg. 12/16: *Overboard.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Wall Street.* #2—*Wall Street.* #3—*Fatal Attraction.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.* #3—*Nuts.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Suspect.*

931. CRANFORD—CRANFORD—(276-9120). #1—*The Princess Bride.* #2—Through 12/15: *Baby Boom.* Beg. 12/16: *Overboard.*

932. ELIZABETH—ELMORA—(352-3483). Through 12/17: *The Running Man.* Beg. 12/18: *ERaw.*

933. LINDEN—QUAD—(925-9787). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.* #3—Through 12/17: *Flowers in the Attic.* Beg. 12/18: *Batteries Not Included.* #4—Through 12/15: *Dirty Dancing; Cinderella.* Beg. 12/16: *Overboard.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Wall Street.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Suspect.* #2—*The Running Man.* #3—*Dirty Dancing.*

938. WESTFIELD—TWIN—(654-4720). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Three Men and a Baby.* #2—*Throw Mama From the Train.*

951. CLOSTER—CLOSTER—(768-8800). *Planes, Trains and Automobiles.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Scared Stiff.* #2—Through 12/15: *Cinderella.* Beg. 12/16: *Overboard.* #3—*Planes, Trains and Automobiles.* #4—*Three Men and a Baby.*

953. EMERSON—TOWN—(261-1000). #1—*Wall Street.* #2—*Fatal Attraction.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 12/17: *The Princess Bride.* Beg. 12/18: *Less Than Zero.* #2—Through 12/17: *Death Wish IV.* Beg. 12/18: *Fatal Beauty.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Throw Mama From the Train.* #2—*Fatal Attraction.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Nuts.* #2—*Wall Street.*

958. OAKLAND—TWIN—(337-4478). #1—*Nuts.* #2—Through 12/17: *The Running Man.* Beg. 12/18: *Leonard Part 6.*

961. PARAMUS—BERGEN MALL—(845-4449). *Barfly; Cinderella.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Wall Street.* #2—*The Running Man.* #3—*Fatal Attraction.* #4—*Nuts.* #5—*Three Men and a Baby.* #6—*Three Men and a Baby.* #7—*Planes, Trains and Automobiles.* #8—*Throw Mama From the Train.* #9—Through 12/15: *Suspect.* Beg. 12/16: *Overboard.* #10—*Empire of the Sun.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Dirty Dancing.* #2—*Baby Boom.* #3—*Flowers in the Attic.*

964. RAMSEY—CINEMA—(825-2090). Through 12/15: *Cinderella.* Beg. 12/16: *Overboard.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Baby Boom; The Running Man.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Three Men and a Baby.* #2—*Fatal Attraction.* #3—*Planes, Trains and Automobiles.* #4—*Wall Street.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—Through 12/17: *Hello Again.* Beg. 12/18: *Batteries Not Included.* #2—*Cinderella; The Running Man.*

969. TEANECK—MOVIE CITY—(836-3334). #1—Through 12/17: *Teen Wolf Too; Cinderella.* Beg. 12/18: *Batteries Not Included.* #2—Through 12/17: *Dirty Dancing; Jean de Florette.* Beg. 12/18: *Leonard Part 6.* #3—Through 12/17: *Baby Boom.* Beg. 12/18: *Eddie Murphy Raw.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Throw Mama From the Train.* #2—Through 12/15: *Barfly.* Beg. 12/18: *Overboard.* #3—Through 12/17: *Suspect.* Beg. 12/18: *Batteries Not Included.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Nuts.* #2—*Three Men and a Baby.* #3—*Cinderella.* #4—Through 12/17: *Dirty Dancing.* Beg. 12/18: *Leonard Part 6.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **ANNA**—(1 hr. 40 min.; 1987) The veteran actress Sally Kirkland has a triumph in this engaging New York independent film. She is Anna, a former Czech film star who lives in painful exile in New York, hanging on to the edges of the theatrical scene. The tall, blonde Kirkland may not look Czech, but that hardly matters—she creates a sense of deepdown Europeanness, estrangement as a state of mind. Wearing a black peasant cloak, young Krystyna (Paulina Porizkova) shows up from Czechoslovakia and throws herself on Anna's charity. Born around 1968, the time of the revolt, she has no historical memory, and when she gets to America she steals elements from Anna's heroic past and simply passes them off as her own and becomes a media star. The movie becomes a kind of small-scale *All About Eve*. Director Yurek Bogayevicz, himself a Polish emigré, lays on the scenes of Anna's humiliation perhaps a little heavily, but he has a feeling for the absurdities of the New York theater scene and bitterness of exile. With Robert Fields, Ruth Maleczech, and Stefan Schnabel. Written by Agnieszka Holland. PG-13. **63**

BABY BOOM—(1 hr. 43 min.; 1987) Returning to comedy after years of dramatic roles, Diane Keaton has lost her dithering vagueness; she's brisk, almost fierce as a New York corporate super-achiever who loses interest in her job when a tiny 13-month-old baby comes into her life. The team of Nancy Meyers and Charles Shyer (they both wrote; he directs) package journalistic clichés about women and work, women and babies, "having it all," etc. They don't discover anything, and they have a knowing, commercially shrewd populist streak—anyone who thinks he's a little better than anyone else gets taken down a peg. Still, irritating and corny as the movie is, Keaton is so good that you can watch the picture with pleasure. Her nasty moods have a giddy transparency (you can see the nice, struggling woman underneath the bitch). When her character moves to Vermont and nearly goes crazy from boredom, Keaton has another wonderful moment, lamenting her life to a frightened local plumber as she stalks about in the cold like a snowbound Medea. With Sam Shepard (doing almost nothing) as the country vet who makes Keaton into a woman, Sam Wanamaker, James Spada. (10/12/87) PG. **85, 101, 200, 204, 213, 223, 302, 311, 501, 502, 504, 505, 510, 513, 601, 523, 529, 609, 611, 623, 634, 702, 709, 710, 716, 718, 722, 724, 763, 803, 808, 904, 917, 931, 963, 966, 969**

★ **BARFLY**—(1 hr. 40 min.; 1987) A scruffy, cruel, and joyous comedy about life on the bottle, starring Mickey Rourke, in an extraordinarily delicate performance, as the king of the Los Angeles bums. His Henry Chinaski, an arrogant bottom dog, is a serene and happy man with a scarred hide. He drinks all day, brawls in the alley behind his favorite bar, the Golden Horn, and then returns to his filthy room, where he finds some Mozart on the radio and begins to write. Living poorly leaves him alone to work. Squalid and scabrously funny, the movie is an act of happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost seventy, the Los Angeles poet and novelist has been writing and drinking for many years; he's probably earned the right to turn a rummy into a modern knight-errant, and Rourke, with his whispering softness, adds touches of gentleness and ironically graceful manners to the myth of a heroic tosspot. A deglamorized Faye Dunaway is on hand as another hardened skid-row type. She and Rourke, approaching each other gingerly, with exaggerated care, become lovers. For the tough-minded, it's great fun. Dir. Barbet Schroeder. Cinematography by Robby Muller. With Alice Krige as an upper-class literary hanger-on. (10/26/87) R. **10, 961, 970**

BATTERIES NOT INCLUDED—(1 hr. 45 min.; 1987) As an inner-city tenement is about to meet the wrecking ball, unexpected alien visitors descend to help the group of worthy tenants. With Hume Cronyn, Jessica Tandy, and Frank McRae. Written by Brad Bird, Matthew Robbins, Brent Maddock, and S. S. Wilson. Dir. Robbins. PG. **7, 20, 42, 66, 208, 210, 219, 220, 222, 302, 313, 406, 504, 506, 509, 517, 519, 601, 621, 625, 634, 638, 709, 716, 724, 755, 902, 917, 933, 968, 969, 970**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) Charming, but at times almost *too* charming—close to cloying. Holly Hunter, a tiny dynamo with more energy than Mickey Rooney, is a crackerjack network news producer (in the Washington station) caught between two men—Albert Brooks, playing a brilliant reporter who just doesn't come off well on camera, and William Hurt, who's a bit dumb but a perfect anchorman, with an unflappable ability to read copy on the air, take instruction through head set and look like he knows what he's doing. Holly is attracted to him despite her disapproval of what he stands for in TV news, and Albert Brooks, who wrote and directed, renews the idea he developed with *The Mary Tyler Moore Show* of the TV station as family. The characters are constantly analyzing their feelings about themselves and each other. The movie is much better when it jumps ahead without all this dither, as in a brilliantly acted and edited sequence in which Hurt has to go on live without preparation, and you fully understand the exhilaration and terrors of network news. R. **21, 31, 53, 84, 200**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament—the ability to argue with the enemy without insulting his self-esteem. When Biko dies (murdered by the security police) halfway through the film, Attenborough, as if to prevent the audience from falling into despair, shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley, from two books by Woods, *Biko* and *Asking for Trouble*. Shot in Zimbabwe. (11/16/87) PG. **41, 62, 85**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikhalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Silvana Mangano) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture, the luxurious woe of life slipping through feeble fingers. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style—they practically sing their lines. (10/5/87) R. **11, 81, 526, 613, 719, 917**

THE DEAD—(1 hr. 23 min.; 1987) Based on Joyce's short story, a gathering of family and friends at the Dublin home of three gentlewomen brings revelations about personal relationships. With Anjelica Huston and Donal McCann. Screenplay by Tony Huston. Dir. John Huston. PG. **55**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein. PG-13. **11, 42, 47, 65, 92, 112, 200, 214, 220, 223, 310, 315, 316, 317, 404, 511, 515, 520, 521, 530, 606, 608, 621, 625, 627, 636, 706, 711, 715, 721, 725, 753, 803, 815, 903, 916, 919, 933, 937, 963, 969, 971**

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents, homeless, and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge, boiling crowd scenes (actually shot in Shanghai) and many, many characters, this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely, ambiguously. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive. He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. **7, 25, 31, 61, 83, 112, 200, 219, 304, 309, 315, 406, 528, 530, 608, 706, 722, 753, 817, 820, 904, 962**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **24, 36, 64, 65, 85, 103, 112, 200, 206, 207, 210, 215, 217, 219, 222, 223, 300, 302, 305, 314, 315, 322, 402, 406, 505, 509, 511, 512, 515, 516, 517, 525, 530, 601, 606, 608, 610, 612, 616, 621, 625, 631, 635, 702, 705, 706, 709, 711, 715, 723, 725, 757, 762, 802, 808, 819, 900, 901, 904, 920, 921, 936, 953, 955, 962, 967**

THE GLASS MENAGERIE—(2 hr. 14 min.; 1987) Paul Newman's production of Tennessee Williams's beautiful early play *The Glass Menagerie* is a little grim and monotonous, and although monotony cannot be justified, a stifling sense of life's diminishing possibilities is certainly part of the play's meaning. John Malkovich, as Tom, the Williams autobiographical figure, is slightly fey, and wicked in his bruising arguments with his mother, Amanda—he enjoys tormenting her. Joanne Woodward is too perky for the great role of Amanda Wingfield, the egotistical southern belle in decline; Karen Allen doesn't do much with Tom's morbidly shy, doomed sister, Laura; and James Naughton, though likable, is a bit too self-confidently smooth as the well-meaning but ultimately betraying gentleman caller. In all, an honorably serious, half-inspired production. (11/2/87) PG. **54**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams plays an irreverent disc jockey who, much to the dismay of the upright Army brass, brings his raucous and off-color morning show to Saigon in 1965. With Forest Whitaker and Bruno Kirby. Written by Mitch Markowitz. Dir. Barry Levinson. R. **55**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents and in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habits. The picture is probably as good—as rich, as varied, as funny—as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **53**

HOUSE OF GAMES—(1 hr. 42 min.; 1987) David Mamet's first time out as director of his own material (in the movies) turns out to be both fascinating and inept. Mamet's wife, Lindsay Crouse, stars as an uptight psychiatrist who tries to help a client and becomes involved with some companiable con men. When the hustlers try to take *her* money, she discovers that she loves the feeling of danger that envelops her; she falls in love with the saturnine, dominating leader of the group (Joe Mantegna). Mamet, of course, is running a con job on the moviegoer; part of the fun of the picture is trying to figure out what is really happening and what is a fake. The movie has intellectual pleasures unknown in other thrillers, but it has been directed with bizarre stiffness. (10/19/87) R. **11, 20, 45, 51, 88, 509, 703, 800**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **43**

IRONWEED—(2 hr. 25 min.; 1987) A dud. Jack Nicholson is beautiful and moving as a man who has let guilt destroy his life and has become an itinerant bum, but Meryl Streep, his companion, offers a rough voice, a twitching mouth, a lurching gait, but never a coherent person, and Hector Babenco's direction of William Kennedy's screenplay (adapting his own novel) is monotonous in the extreme. Someone who has not read the novel would have a hard time saying what the movie is about. Tom Waits is excellent as another alcoholic drifter, and the Edward Hopperish exteriors, in Depression Albany, are suitably grim and poetic. R. **64**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French. Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533, 813, 969**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In recreating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **46, 55, 702**

LEONARD PART 6—(1 hr. 40 min.; 1987) Bill Cosby stars as Leonard Parker, a retired secret agent-turned-restaurateur, who takes on the evil Medusa Johnson, a diabolical villainess who is trying to take over the world. With Tom Courtenay and Joe Don Baker. Screenplay by Jonathan Reynolds. Dir. Paul Weiland. PG. **3, 100, 106, 111, 200, 219, 222, 223, 300, 312, 313, 316, 322, 402, 406, 503, 508, 517, 526, 530, 600, 606, 608, 610, 612, 625, 702, 703, 709, 724, 803, 815, 818, 902, 910, 912, 958, 969, 971**

LESS THAN ZERO—(1 hr. 36 min.; 1987) Bret Easton Ellis's affectless little 1985 novel about super-rich Beverly Hills teenagers has been turned into a heartfelt but conventional film about friendship, loyalty, and love. The book's tone of studied languor and casual decadence has been betrayed. The children self-im

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portantly run in and out of their clubs and do enough cocaine to make a line from Los Angeles to San Jose. Yet amid the trivial narcissism there's one thing that's great—Robert Downey Jr.'s performance as the doomed Julian, an exuberant kid who freebases cocaine until he turns purple. Downey is so high-spirited that you can't take in that he's really in trouble; he doesn't seem like a boy who needs drugs to get high. When he falls apart, the picture becomes unexpectedly powerful. As for the rest, the swank junior decadence has an anthropological curiosity. With Andrew McCarthy as the straight-arrow Clay and Jami Gertz, uncontrollably nervous, as hapless Blair. Harley Peyton did the adaptation. Marek Kanievska directed. (11/23/87) R. **7, 33, 529, 531, 713, 725, 903, 954**

THE LONELY PASSION OF JUDITH HEARNE—(1 hr. 50 min.; 1987) A bittersweet love story about an Irish spinster looking for a companion and an expatriot Irishman who is looking for easy money. With Maggie Smith and Bob Hoskins. Screenplay by Peter Nelson. Dir. Jack Clayton. R. **63**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols*. When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be. Everything is about twice as long as it needs to be. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **49, 719, 813**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **50**

MOONSTRUCK—(1 hr. 42 min.; 1987) Trying to mend the rift between her fiancé and his brother, Cher falls instead for the handsome brother. With Nicolas Cage, Danny Aiello, and Vincent Gardenia. Screenplay by John Patrick Shanley. Dir. Norman Jewison. PG. **52, 85, 715**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81, 533, 613, 703**

NUTS—(1 hr. 58 min.; 1987) It feels like the kind of blowhard liberal play that triumphed on Broadway 30 years ago. Barbra Streisand, a throw-out from a rich family, plays a fearlessly truthful prostitute who glowers at people and makes grandstanding speeches. When one of Barbra's johns got violent, she killed him in self-defense. Nevertheless, she's on trial for manslaughter. Richard Dreyfuss defends her, but everyone else in the world, for one corrupt reason or another, wants to lock her up in a mental institution for life. Simply by blurting out the truth, Barbra exposes them all for the fakes and hypocrites that they are. Streisand, who produced the picture, gives herself more tight close-ups and grandstanding tirades than anyone since her co-star, Richard Dreyfuss, went over the top in *Whose Life Is It, Anyway?* Actors kill for roles like this; the audience becomes the unwilling victim. With a 50s-Broadway supporting cast: Maureen Stapleton, Eli Wallach, Karl Malden, Robert Webber, James Whitmore, William Prince. Martin Ritt directed. Darryl Ponicson and Alvin Sargent worked on the adaptation of Tom Topor's play. (11/30/87) R. **5, 33, 53, 66, 85, 101, 106, 110, 112, 206, 210, 212, 213, 218, 219, 300, 301, 310, 316, 318, 406, 503, 505, 506, 518, 520, 523, 525, 527, 527, 530, 603, 606, 608, 610, 610, 612, 617, 621, 625, 631, 705, 706, 707, 714, 723, 724, 752, 756, 801, 808, 809, 819, 820, 900, 904, 918, 921, 956, 958, 962, 971**

OVERBOARD—(1 hr.; 55 min.; 1987) When wealthy socialite Goldie Hawn falls off her yacht and develops amnesia, she is tricked into believing she is the housekeeper for a single father with four brats. With Kurt Russell, Roddy McDowall, and Edward Herrmann. Written by Leslie Dixon. Dir. Garry Marshall. PG. **24, 47, 60, 109, 210, 213, 219, 220, 223, 301, 311, 315, 317, 400, 406, 509, 510, 511, 517, 521, 530, 606, 608, 610, 610, 613, 616, 621, 625, 631, 634, 634, 635, 700, 703, 705, 706, 713, 714, 724, 753, 760, 762, 803, 817, 903, 917, 919, 931, 933, 952, 962, 964, 970**

PLANES, TRAINS AND AUTOMOBILES—(1 hr. 32 min.; 1987) Steve Martin, easily the most virile of comic actors, is forced to share an entire movie with roly-poly John Candy in this misjudged burlesque from John Hughes. Martin is a tight, smart, snobby Chicago marketing executive; Candy is a dumb sweetheart of a salesman who talks in *Reader's Digest* platitudes—a boring, pleasant man who wouldn't hurt a fly. Trying to get home for Thanksgiving after a business trip to New York, the two men, strangers, make a forced landing in Wichita and wind up spending a few days together on the road. Outraged at this forced intimacy with a social inferior, Martin's executive glowers with rage and delivers a series of cruel tirades. But the salesman needs friendship, so the executive recants. Martin stops being nasty (and funny) and John Candy is reined in, too. In the end, Candy humbles Steve Martin with his humility, and the audience shrivels. (12/7/87) R. **24, 32, 60, 67, 85, 100, 101, 102, 112, 210, 215, 217, 219, 220, 300, 305, 306, 314, 317, 401, 406, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 608, 610, 616, 618, 625, 634, 635, 637, 705, 706, 709, 715, 718, 723, 759, 762, 801, 816, 819, 821, 901, 904, 915, 921, 936, 951, 952, 962, 967**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 84, 101, 200, 203, 214, 220, 304, 511, 601, 521, 529, 608, 619, 714, 755, 807, 931, 954**

RAW—(1 hr. 35 min.; 1987) A live concert film of Eddie Murphy's raunchy, raucous shows at New York's Felt Forum. Dir. Robert Townsend. R. **6, 36, 36, 67, 88, 92, 104, 200, 204, 208, 220, 222, 300, 306, 312, 316, 400, 509, 613, 621, 625, 803, 815, 818, 900, 902, 932, 969**

RENDEZ-VOUS—(1 hr. 22 min.; 1987) An aspiring young actress, reckless in both her love life and career, undergoes a painful maturation process through her involvement with two young men. With Lambert Wilson, Juliette Binoche, and Jean-Louis Trintignant. Screenplay by Andre Téchiné and Olivier Assayas. Dir. Téchiné. **4**

REPENTANCE—(2 hr. 25 min.; 1987) In Russian, Eng. subtitles. An allegory about the legacy of Stalinist repression, this surrealistic story deals with the corpse of a government tyrant that refuses to remain buried.

With Avtandil Makharadze and Zeinab Botsvadze. Written by Nana Djanelidze, Tengiz Abuladze, and Rezo Kveselava. Dir. Abuladze. **82**

THE RUNNING MAN—(1 hr. 41 min.; 1987) Set in the 21st century when the media and government have merged to form the Network, a cop, framed by the corrupt government, is forced to compete in a gladiator-like public gameshow. With Arnold Schwarzenegger, Maria Conchita Alonso, and Richard Dawson. Screenplay by Steven de Sousa. Dir. Paul Michael Glaser. R. **36, 37, 62, 67, 85, 90, 92, 100, 106, 109, 112, 200, 207, 213, 218, 219, 220, 222, 300, 301, 312, 312, 316, 318, 321, 400, 504, 505, 512, 514, 517, 523, 530, 602, 606, 608, 610, 611, 612, 625, 635, 706, 713, 722, 724, 753, 756, 760, 803, 805, 811, 815, 818, 902, 904, 906, 910, 912, 932, 937, 958, 962, 966, 968**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

SEPTEMBER—(1 hr. 12 min.; 1987) An intimate drama about the relationships among a group of people spending the last days of summer in a Vermont country house. With Mia Farrow, Dianne Wiest, and Elaine Stritch. Written and directed by Woody Allen. PG. **10, 62, 85111**

SIESTA—(1 hr. 37 min.; 1987) We *dare* you to sit through it. Ellen Barkin, who seems eager to remake herself as a sex bomb, plays some sort of stuntwoman who can't keep her clothes on through a long, violent, hallucinatory few days in Spain. Awful. Written by Patricia Louisianna Knop. Dir. Mary Lambert. R. **7, 35, 87**

SIGN O' THE TIMES—(1 hr. 30 min.; 1987) The concert film of Prince's European summer tour. With performances by Sheila E., Sheena Easton, and Cat Glover. Written and directed by Prince. PG-13. **30, 112**

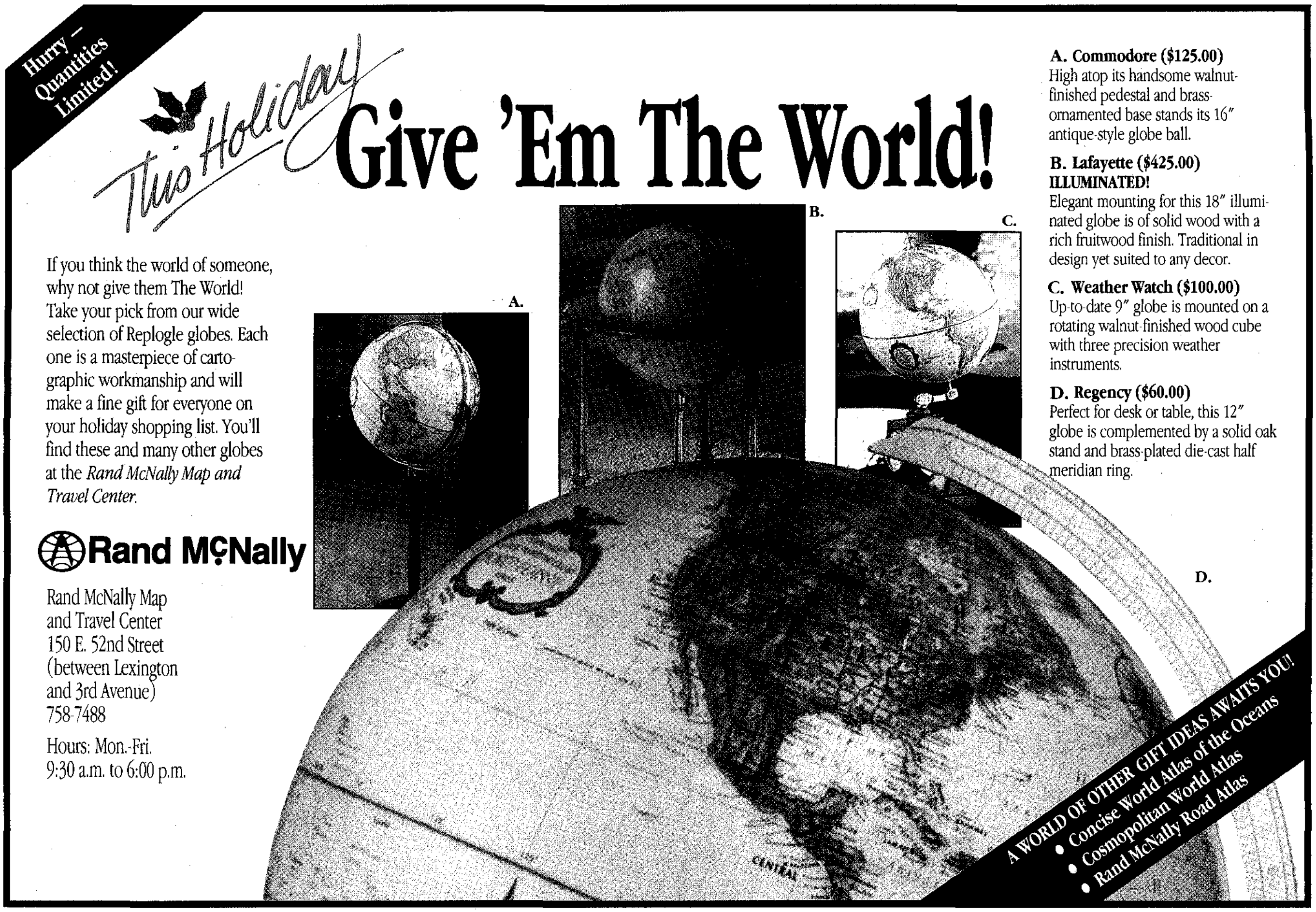
★ **SUSPECT**—(1 hr. 22 min.; 1987) A very businesslike and appealing Cher as a Washington public defender who takes on the case of a hulking, silent Vietnam vet accused of murder; Dennis Quaid, in his most self-assured performance yet, as a juror who improperly helps her defend the client; John Mahoney as an irascible judge. Peter Yates's thriller, from a screenplay by Eric Roth, may not be very plausible, but it's consistently entertaining—filled with insinuating inside-Washington talk. Yates uses dark shadows and a battery of standard directorial tricks to keep us in a nervous state, but he's so eager to crank the thrill machine that he makes some rather defenseless people—homeless rummies—look infinitely dangerous. (11/2/87) R. **6, 33, 60, 304, 308, 313, 400, 500, 501, 505, 509, 513, 514, 519, 523, 606, 609, 611, 620, 623, 634, 636, 700, 702, 725, 761, 805, 812, 814, 822, 903, 930, 937, 962, 970**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **20, 22, 33, 34, 52, 52, 54, 84, 89, 106, 110, 111, 112, 200, 202, 203, 204, 214, 219, 219, 220, 300, 302, 302, 304, 307, 309, 309, 313, 318, 406, 406, 504, 505, 512, 516, 517, 524, 527, 530, 601, 606, 608, 610, 610, 612, 618, 621, 625, 625, 700, 706, 708, 715, 722, 753, 801, 806, 809, 810, 816, 818, 820, 900, 902, 903, 914, 917, 919, 933, 938, 950, 952, 962, 962, 967, 971**

THROW MAMA FROM THE TRAIN—(1 hr. 45 min.; 1987) An aspiring writer who still lives at home makes a pact with his writing teacher to kill his bothersome mother. With Danny DeVito, Billy Crystal, and Kim Greist. Written by Stu Silver. Dir. DeVito. PG-13. **24, 40, 51, 80, 90, 100, 109, 112, 200, 202, 204, 207, 214, 220, 222, 305, 313, 321, 322, 401, 500, 505, 509, 512, 514, 526, 530, 606, 608, 616, 627, 631, 636, 637, 706, 709, 713, 714, 723, 753, 759, 800, 807, 820, 903, 916, 918, 919, 933, 938, 950, 955, 962, 970**

WALKER—(1 hr. 35 min.; 1987) A disaster. Ed Harris struggles manfully to give some weight and density to the character of William Walker, a 19th-century adventurer, who, with the backing of business interests and a mercenary army, made himself president of Nicaragua for a couple of years. Rudy Wurlitzer, the screenwriter, and Alex Cox, the director, are so eager to nail the comic-book arrogance of American attitudes towards Nicaragua that they turn the movie into obvious burlesque. After a few minutes, the revue-skit anti-imperialism seems nothing more than trivial and heavy-handed. With Marlee Matlin, briefly. R. **5, 44, 87**

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the fever, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of



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the hungry young broker, Bud Fox; Michael Douglas, burnished, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches—nasty, preposterous celebrations of greed (which are not far from words actually spoken by the ineffable Ivan Boesky) and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah, miscast, as a young decorator who wants to "produce a line of high-quality antiques at low cost." (12/14/87) R. **33, 48, 66, 89, 102, 103, 106, 112, 203, 210, 212, 213, 218, 219, 300, 304, 306, 306, 307, 312, 313, 318, 404, 406, 503, 504, 506, 509, 514, 517, 519, 523, 530, 600, 600, 606, 608, 610, 616, 618, 621, 625, 633, 634, 634, 706, 708, 708, 709, 755, 764, 802, 810, 816, 818, 818, 903, 911, 920, 920, 935, 953, 956, 962, 967**

★ **THE WANNSEE CONFERENCE**—(1 hr. 25 min.; 1987) In German, Eng. subtitles. Something of a stunt, but it has its own sardonic power. This German-Austrian co-production is a brisk, deadpan re-creation of a bureaucratic event—a gathering of jovial, hardworking men who make coarse jokes, squabble pleasantly among themselves, and between glasses of cognac debate the logistics of a plan to murder 11 million human beings. The conference, held at a lakeside villa in suburban Berlin, was called on January 20, 1942, by Reinhard Heydrich, chief of the Nazi security police. It lasted 85 minutes, and so does the film. The use of real time becomes a form of devasting irony. At this planning session of the Holocaust—a meeting not unlike a mid-level gathering in the steel or coal industry—the monstrous words and acts occur quickly, just like that. Nothing is made to *matter*, the way a dramatist can make things matter, and after a while we begin to look at the screen in despair. While recognizing the value of what the filmmakers are trying to do, we may still want more power and illumination. Among the actors, only Dietrich Mattausch, who plays Heydrich as a dashing prince of darkness—elated, vicious, self-dramatizing—gives us the release of theatricality. Produced by Manfred Korytowski, written by Paul Mommertz, and directed by Heinz Schirk. (12/7/87) **4, 45**

REVIVALS

EL AMOR BRUJO—(1 hr. 40 min.; 1986) In Spanish, Eng. subtitles. The third collaboration of director Carlos Saura and choreographer-dancer Antonio Gades (*Blood Wedding* and *Carmen* were the other two) is a story of love, ghosts, and rituals set to the music of Manuel de Falla. PG. **2,8**

THE BAND WAGON—(1 hr. 52 min.; 1953) Cyd Charisse is the nominal heroine, but the real stars of this Technicolor musical are Fred Astaire and the English matinee idol Jack Buchanan. Nanette Fabray provides the pep and Oscar Levant the hypochondria. The marvelous Dietz and Schwartz score includes "Triplets," with Fabray, Astaire, and Buchanan in baby clothes. Dir. Vincente Minnelli. **8**

BOMBSHELL—(1 hr. 31 min.; 1933) Jean Harlow plays a sweet, platinum blonde movie star beset with a manic press agent and a brother who keeps bringing home girlfriends he's picked up in Tijuana. She finds a brief respite with romantic Franchot Tone. A marvelous, vulgar, squalling farce that vibrates with energy. Dir. Victor Fleming. **2**

THE CHOSEN—(1 hr. 48 min.; 1982) A satisfying movie about two learned Jewish boys who become friends. Barry Miller plays a streetwise kid, the son of a professor; Robby Benson is a Hasid from a long line of rabbis, raised in silence by his awesome father. The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu. Adapted from Chaim Potok's novel; Dir. Jeremy Paul Kagan. **2**

CINDERELLA—(1 hr. 14 min.; 1987) A poor scullery maid becomes the belle of the ball and meets her Prince Charming with the aid of some resourceful mice and a frumpy fairy godmother in this re-release of the Disney classic. Wilfred Jackson, Hamilton Luske, and Clyde Geronimi were supervising directors. G. **20, 87, 100, 109, 111, 112, 200, 204, 206, 214, 219, 223, 300, 304, 306, 313, 318, 321, 400, 406, 500, 504, 505, 506, 510, 508, 512, 513, 517, 523, 606, 609, 611, 612, 621, 625, 631, 636, 706, 708, 709, 714, 716, 721, 723, 724, 753, 802, 805, 812, 817, 818, 822, 900, 902, 903, 933, 952, 961, 964, 968, 969, 971**

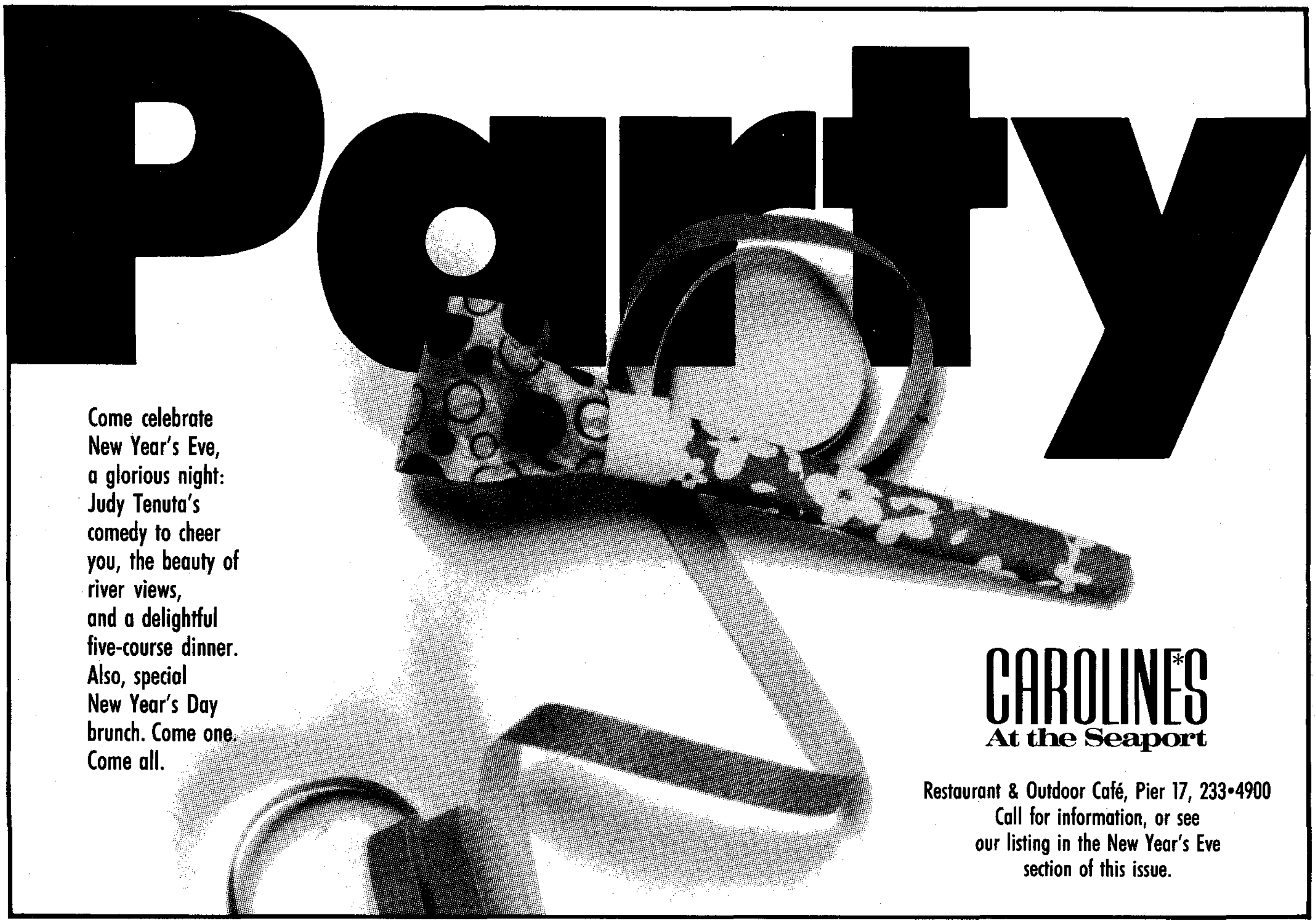
KISS ME KATE—(1 hr. 50 min.; 1953) A colorful fifties adaptation of the great Cole Porter musical—a fast, funny, and completely entertaining movie with top-notch songs and wonderful dancing. Starring Howard Keel and Kathryn Grayson. Dir. George Sidney. **8**

NOTHING SACRED—(1 hr. 15 min.; 1937) Ben Hecht's slapstick satire of commercialized sentiment. Carole Lombard's radiant hysteria is perfect for the role of the girl who becomes famous for her phony incurable disease. Fredric March, as the reporter who promotes her, provides some gentlemanly sanity. Dir. William Wellman. **8**

THE STORY OF ADELE H.—(1 hr. 37 min.; 1975) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. **9**

THINGS TO COME—(Uncut: 1 hr. 53 min.; 1936) A fanciful, exciting film depicting world war, the ruin of the Western world, and the beginning of a new civilization in the year 2055. Based on an H. G. Wells book. With Raymond Massey and Cedric Hardwicke. Dir. William Cameron Menzies. **2**

THE THREEPENNY OPERA—(1 hr. 52 min.; 1931) In German, Eng. subtitles. This production of the Brecht-Weill musical from the early thirties, directed by G. W. Pabst, is surprisingly sluggish, but you should see it anyway for some of the performances, especially Lotte Lenya's as Jenny. **9**



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BREAKING THE CODE–In Hugh Whitemore's play Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colin Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Stanja Lowe, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Joanne Camp, and Angela Goethals; opened 3/4/87. Tue. through Fri. at 8, Wed. and Sat. at 2, Sun. at 3, $30, Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hrs. 20 mins. All major credit cards. **IRLS**

DON'T GET GOD STARTED—A gospel musical, written and directed by Ron Milner. Featured in the cast are Be Be Winans, Vanessa Bell Armstrong, Chip Fields, Marvin Wright-Bey, Conni Marie Brazelton, Ernie Banks, Marilyn Coleman, and Giancarlo Esposito. Tues. at 8, $25; Wed. and Thur. at 8, Sat. at 2, Sun. at 7:30, $25 and $35; Fri. and Sat. at 8, Sun. at 3, $30 and $40. **Longacre Theater,** 220 West 48th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. James Earl Jones gives his last performance Sun. matinee, 1/31, and another star will take his place. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). All major credit cards. 2 hrs. 15 mins. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little, the original stars, have returned to the cast, and are now the latest attraction of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Richmond Hoxie, Richard E. Council, Cheryl Giannini, Josh Pais, and Liann Patison; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35; through 1/17. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 15 mins. All major credit cards.● ● **IRLS**

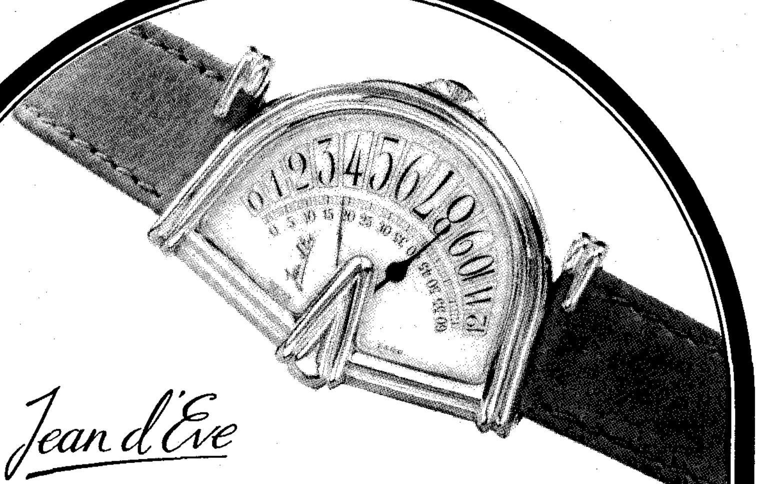
INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg is both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theater,** 256 West 47th Street (719-4098). 2 hrs. All major credit cards. ● **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE NERD—Gary Burghoff, Jim Borrelli, and Peter Mac Nicol are now the stars of the late Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8,



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$29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. All major credit cards. ● ● **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're putting you on). Through 12/25, Tue. through Thur. at 8, Sun. at 7:30, $15 to $33; Fri. and Sat. at 8; Sat. at 2 and Sun. at 3, $15 to $29.50; and all performances from 12/26 to 1/3 (closing date) are $15 and $33. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs.

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

TEDDY AND ALICE—Len Cariou and Nancy Hume star in a musical (and it's the first musical you come out of *marching* the tunes) focusing on Theodore Roosevelt's turbulent first term in office, and on his relationship with his daughter. Book by Jerome Alden, music from the works of John Philip Sousa, plus original music by Richard Kapp, lyrics by Hal Hackaday. Also featured in the cast are Ron Raines and Beth Fowler; directed by John Driver; choreography by Donald Saddler. Tues. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $27.50 to $37.50. **Minskoff,** 200 W. 45th St. (869-0550). 2 hrs. 30 mins. **IRLS**

OFF BROADWAY

ANOTHER ANTIGONE—A. R. Gurney's play involving an inevitable clash of wills between an aging classics professor and a determined young student; directed by John Tillinger. Featured in the cast are George Grizzard, Debra Mooney, Marissa Chibas, and Steven Flynn; directed by John Tillinger. Tue. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $22 to $24; from 12/29. **Playwrights Horizons Theater,** 416 West 42nd Street (279-4200).

ACTS OF FAITH—Marilyn Felt's play is set inside a hijacked 747 jet bound for the United States from the Middle East, and the lot involves a young hijacker and his hostage, a 35-year-old American Jewish woman; directed by William Foeller. The cast includes Sofia Landon and Mark Zeisler. Tues. through Thurs. and Sat. at 8 (no Friday); Sun. at 2 and 7; $21.50. **Mosaic Theater** at the 92nd Street Y, 1395 Lexington Avenue (996-1100).

THE BOYS NEXT DOOR—Tom Griffin's comedy deals with conflicts in a story about four mentally disabled men who share an apartment as part of an out-patient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris, Mon. through Sat. at 8 (no Tuesday performances), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

THE CHOSEN— George Hearn stars in a musical with book by Chaim Potok, based on his novel of the same name; the music is by Philip Springer and the lyrics by Mitchell Bernard; directed by Mitchell Maxwell, and the choreography is by Richard Levi. With Rob Morrow, Richard Cray, Lynette Perry, Daniel Marcus, Mimi Turque, Michael Ingram, Eugene Troobnick, Caryn Kaplan, Patricia Ben Peterson, Tia Reibling. Tues.–Sat. at 8, Wed. at 3, Sun. at 1 & 5:30; $27.50–$35. **Second Avenue Theater,** 189 Second Avenue (674-1460).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the excellent (and original) cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FLORA, THE RED MENACE—A reconceived, rewritten, and rejuvenated version of the 1965 musical, with new book by David Thompson, music and lyrics by John Kander and Fred Ebb; directed by Scott Ellis. It tells of a fashion illustrator, determined to change the world, who falls in love with an artist who introduces her to the emerging Communist Party. Featured in the cast are Veanne Cox (who plays Flora), Peter Frechette, Lyn Greene, Dirk Lumbard, Maggie Gorell, Eddie Corbich, David Ossian, and B. J. Jefferson. Call theater for specifics. **The Vineyard Theater,** 309 East 26th Street (683-0696).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh, and the director is Paul Benedict. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **The Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GIFTS OF THE MAGI—A traditional holiday musical based on O. Henry's short story; with book and lyrics by Mark St. Germain, and music and lyrics by Randy Courts; directed by Steve Zorthian. Featured in the cast are John David Westfall, Jessica Beltz, Rebecca Renfroe, Dan Delafield, Martin Moran, and William McClary. Tues. through Sat. at 7,Sat. at 2, Sun. at 3; $16 to $32; through 1/2. **Lamb's Theater,** 130 West 44th Street (997-1780).

THE LEGACY—Gordon Nelson's graphic account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MADEMOISELLE COLOMBE—A musical based on the play by Jean Anouilh, telling of a young woman drawn into the glamorous world of her mother-in-law, a star of the Paris operetta world; music by Michael Valenti, book by Edwin Dulchin; directed by Albert Harris. Tammy Grimes, Victoria Brasser, Joaquin Romaguera, David Cryer, Keith Buterbaugh are the stars. Tues. through Sat. at 8, Sun. at 3; $22.50 to $27.50; through 12/20. **Theater Off Park,** 224 Waverly Place (564-8038).

THE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways–on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. Through 1/3 (part of NEXT WAVE Festival). 12/31, an extra marathon performance, from 12:30 through 10:45 p.m., with two breaks between the three-part cycle; $30 (partial view) to $96. A BAM production performed at the **Majestic Theater**, 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE MILK TRAIN DOESN'T STOP HERE ANY MORE—Elizabeth Ashley, Stephen McHattie, Amanda Plummer, Marian Seldes, Ava Haddad, and Luis Ramos are the star performers in an anniversary production of Tennessee Williams's play; directed by Kevin Conway.

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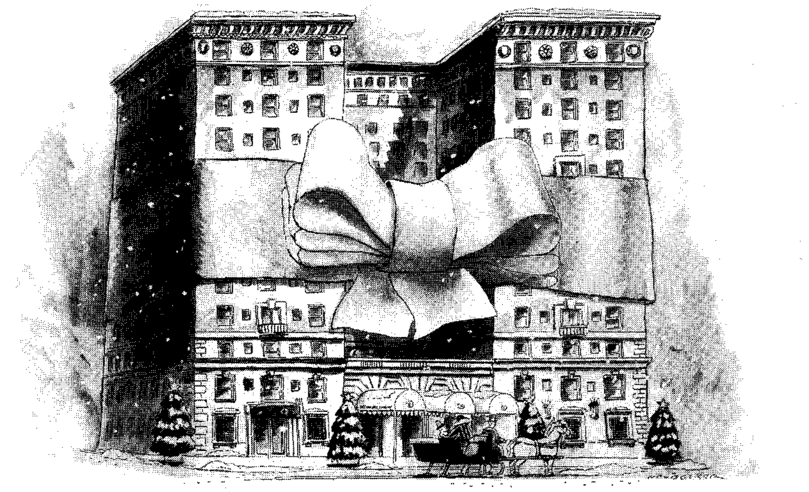

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MOONCHILDREN—Michael Weller's look at a group of college students in the 60s; directed by Mary B. Robinson. Featured in the cast are Cynthia Nixon, Sam Robards, Kathleen Wilhoite, Paul Soles, Alan Ruck, Geoffrey Nauffts, Kevin Anderson, Larry Block, Dan Desmond, Paul McCrane, Dave Florek, and Jim Fyfe. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $16 to $20. **Second Stage Theater,** 2162 Broadway (873-6103).

A MOST SECRET WAR—Kevin Patterson's play, based on the death and life of Alan Turing, British mathematician and decoder of the German *Enigma*, which achievement might well have saved millions of lives; directed by Jack Bettenbender. Featured in the cast are eight actors playing 21 characters. Tues. through Sat. at 8, Sun. at 3; $8; from 12/15. **Harold Clurman Theater,** 412 West 42nd Street (564-8038).

THE NO FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8; Fri. at 8 and 10:30; Sat. at 7 and 10; Sun. at 3; $18 to $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

ON SECOND AVENUE—A Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. Sat. at 3 and 8, Sun. at 2 and 5:30; $16.50 and $23.50. **Norman Thomas Theater,** 111 East 33rd Street (532-4485).

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Perry Pirkkanen, John Henry Sellars, and Michael Wilding. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **47th Street Theater,** 305 West 47th Street (265-0794).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theater,** 115 Macdougal Street (254-5076).

LA PUTA VIDA TRILOGY—*(This Bitch of a Life)*, Reinaldo Povod's one-act plays dealing with people living in a ghetto and their attempts to get out; directed by Bill Hart. With Rosana DeSoto, John Turturro, Michael Carmine, Rafael Baez, Miguel Correa, Michael Smith Guess, and John Leguizamo. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 and $25. Shakespeare Festival production at the **Public/LuEsther Theater,** 425 Lafayette Street (598-7150).

REAL ESTATE—Sada Thompson stars in Louise Page's play as a successful realtor whose 38-year-old pregnant daughter comes home to live with her; directed by Brian Murray. Featured in the cast are Roberta Maxwell, Charles Cioffi, and Lewis Arlt. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $24 to $29.50. **St. Peter's Church** at Citicorp Center, Lexington Avenue and 54th Street (758-8770).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play, with music, by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, I. W. Firestone, Leon Liebgold, and Diana Cypkin. Sat. at 8, Sun. at 2 and 5:30; $14 and

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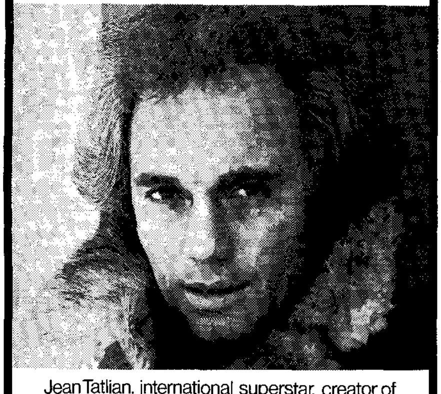

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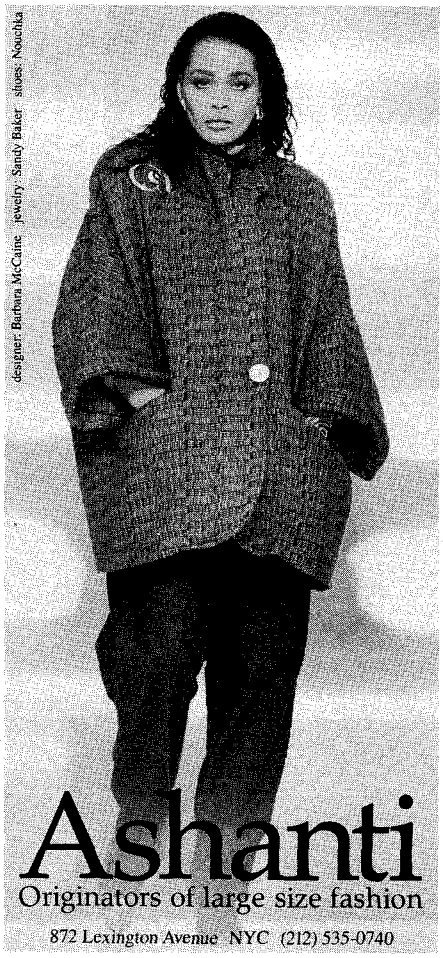

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$16; through 1/17/88. **Folksbiene Theater,** 123 East 55th Street (755-2231). Simultaneous English translation is provided via **IRLS**

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $15. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8. Wed. and Sat. at 2, Sun. at 3; $30; through 1/3/88. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

SERIOUS MONEY—Caryl Churchill's comedy, set in the London financial markets after the Big Bang (the day the English Stock Exchange was deregulated); directed by Max Stafford-Clark; performed by the Royal Court Theater cast (Linda Bassett, Daniel Webb, Burt Caesar, Meera Syal, Scott Cherry, Joanne Pearce, Alan Corduner, and Paul Moriarty). Tues. through Sun. at 8, Sat. and Sun. at 3; through 12/27; $20 to $25. Shakespeare Festival's **Public/Newman Theater,** 425 Lafayette Street (598-7150).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Wed. and Sat. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $25. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

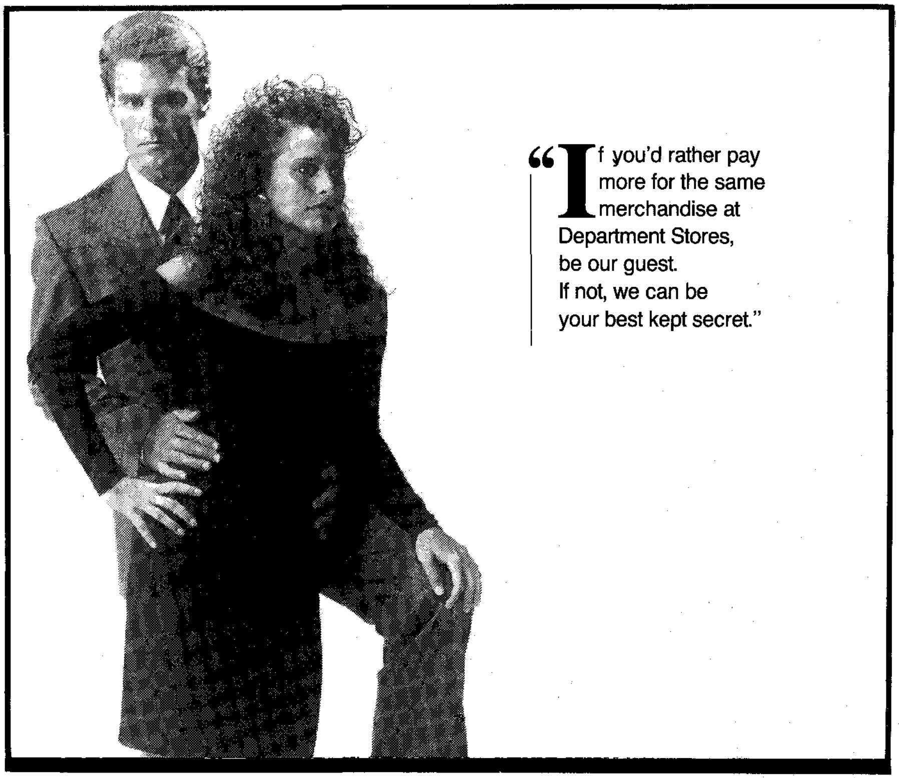
THE SIGNAL SEASON OF DUMMY HOY—Allen Meyer and Michael Nowak are the authors of the play about this year's Baseball Hall of Fame-nominated William Ellsworth "Dummy" Hoy, born totally deaf in 1862, who was a leading pro player from 1886 to 1903 (the signals used today were originated because of his impairment); driected by James Abar. Featured in the cast are Larry Bazzell, Cleto Augusto, Nancy Travis, Ben Thomas, Matthew Penn, Rick Carter, Gregory Chase, Dan Monahan, Francois Giroday, James Gleason, David Mogentale, Katherine Diamond, and Matthew Penn. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18. At the **Hudson Guild Theater,** 441 West 26th Street (760-9810).

S.O.S.—A one-man six-character surrealistic study of contemporary life written and performed by Burt Young. Wed. through Fri. at 8, Sat. at 7 ahd 10, Sun. at 3; $20; 12/17 through 1/24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

SYMPHONY OF RATS—A theater work, written and directed by Richard Foreman, documents the mental unease of a president of the United States (played by Ron Vawter) as he receives apocalyptic messages from outer space. Feautred in the cast are Peyton Smith, Kate Valk, and Jeff Webster. Wed. through Fri. and-Sun. at 8, Sat. at 7 and 10; $15; from 1/6 through February. **The Performing Garage,** 33 Wooster Street (966-3651).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Featured in the cast are Sara Botsford (as Tamara), Marilyn Lightstone, Leland Murray, Roma Downey, Cynthia Dale, Frederick Rolf, Patrick Horgan, Jack Wetherall,



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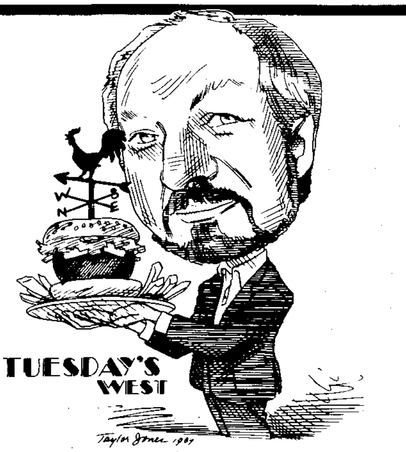

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TANGO APASIONADO—A dance-music-theater tale of romance and jealousy, set in Buenos Aires, based upon the works of Jorge Luis Borges; conceived, choreographed, and directed by Graciela Daniele. Featured in the cast are Norberto Carlos Simonian, Mercedes Acosta, Camille Saviola, Rene Ceballos, Lisa Reinhardt, Leonardo Cimino, Valarie Pettiford, Nicholas Gunn, Tina Paul, Mark Maxwell, Gregory Mitchell, and John Mineo. Presented by the INTAR Hispanic American Arts Center; Wed. through Sun. at 8, Sat. and Sun. at 3; $25; through 12/20. **Westbeth Theater Center,** 151 BankSteet (869-3530).

THAT SERIOUS HE-MAN BALL—Alonzo D. Lamont, Jr.'s play deals with the relationships and struggle of three black men who are striving to fulfill the expectations generated when they graduated from highschool; directed by Clinton Turner Davis. Featured in the cast are Walter Allen Bennett, Jr., Roger Guenveur Smith, and Tom Wright. $16. (Call for specifics.) **American Place Theater,** 111 West 46th Street (247-0393).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $10 to $20. The Glines at **47th Street Playhouse**, 304 West 47th Street (869-3981).

WORDS FROM THE MOON—Amy Wright stars in Tom Ross's comedy which centers on the problems of a married couple who live with their daughter near a power plant which is polluting the air; directed by Bill Herndon. Wed. through Sun. at 8, Sat. and Sun. at 3; $15. **South Street Theater,** 424 West 42nd Street (279-4200).

YEAR OF THE DUCK—Israel Horovitz's comedy concerns a small-town community theater rehearsing a production of Ibsen's *The Wild Duck.* Featured in the cast are Kathryn Rosseter, Katherine Hiler, Bernie Passeltiner, James Houston, Paul O'Brien, and Ann-Sarah Matthews. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18. **Hudson Guild Theater,** 41 West 26th Street (760-9810).

THEATER COMPANIES

BARROW GROUP—Joseph Pintauro's *On the Wing* captures intimate moments in the lives of a wide assortment of off-beat characters; enacted by the group's eleven ensemble members. Mon., (Tuesday is dark) Wed., Thur., Fri. at 8, Sat. at 7 and 10, Sun. at 3; $12; through 12/20. **Riverwest Theater,** 155 Bank Street (243-0259).

THE BEACON PROJECT—*The Lucky Chance,* a 300-year-old comedy by the early playwright, Mrs. Aphra Behn, is a comedy of England's Restoration period concerning the efforts of two young sparks to rescue two young ladies from their forced marriages to two rich old lechers; directed by Rob Barron. Swordplay enlivens the action. Featured in the cast are Ross Wasserman, Robert Aberdeen, Geraldine Singer, Mahala Buckingham-Clark, Anthony Moore, Leah Cartmell, Anthony John Lizzul, Paul Doherty, Stuart Lawrence, Elizabeth Huffman, and Ron Moore. 12/14 to 29 at 8; $8. **TOMI Theater,** 23 West 73rd Street, 16th floor (362-5777).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories*, are in rotating repertory to start the new season. A third play, *Indigo Blues,* by Judi Ann Mason, joins them in January. Featured in the company are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Gwen Roberts-Frost, Mikell Pinkey (who also directs all three plays), Chuck Patterson, and Denise Burse-Mickelbury. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12. Phone theater for specifics. **Billie Holiday Theater,** 1368 Fulton Street, Brooklyn (718-636-0918).

CIRCLE REPERTORY THEATER COMPANY—Timothy Mason's *Only You* is about young love, high hopes, and bad dates; directed by Ron Lagomarsino. Featured in the cast are Greg Germann, Julie Boyd, Park Overall, Rob Gomes, and Bruce McCarty. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY REPERTORY—Anton Chekhov's *Uncle Vanya,* starring Michael O'Keefe and Austin Pendleton, revised by director Maria Irene Fornes, is a comedy-drama of unattainable love and lost hope. The cast also includes Margaret Barker, Ralph Williams, Almo Cuervo, Patricia Mattick, and Jen Jones. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 2; from 12/9. **Classic Stage Company Repertory Theater,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATER—*The Gingerbread Lady,* Neil Simon's 1970 play about a pop singer; through 12/20. 1/7 through 31: *Side By Side By Sondheim,* music and lyrics by Stephen Sondheim, plus music by Leonard Bernstein, Mary Rodgers, Richard Rodgers, and Jule Styne. Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Equity Library Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; through 1/22; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia; through 1/21; in repertory with Jean Anouilh's *Antigone,* a modern retelling of the Sophocles tragedy; through 2/25. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Come Blow Your Horn,* a revival of Neil Simon's 1962 comedy, starring Lonny Price, Mark Sawyer, Chevi Colton, Stephen Pearlman, Julie Mueller, and Susan Batlen; directed by Charles Maryan. Tues. through Thur. at 8, Sat. at 8, Sun. at 2 and 7; $15 to $18. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

LA MAMA E.T.C.—*The Cabinet of Dr. Caligari,* adapted and directed for the stage from the story by Hans Janowitz and Carl Mayer, by Susan Mosakowski. It prophesized the rise of Hitler and the abuse of psychiatry in the totalitarian state. Featured in the cast are Terence Barrell, Terry O'Reilly, David Alton, Michael Ryan, Karla Baker, Michele Elliman, and Rob Elk. Wed. through Sun. at 7:30; $12; through 12/20. Through 12/27 at another of the four La Mama theaters: A double bill, featuring Robert Pinget's *The Hypothesis,* translated by Barbara Bray, featuring Ryan Cutrona, directed by Liz Diamond; and Nikolai Gogol's *The Diary of a Madman,* adapted, performed, and directed by Ismail Kanater. Thur. through Sun. at 8; $8. **La Mama Annex Theater,** 74A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—Through 1/17, Don DeLillo's *The Day Room,* set in a psychiatric hospital, which describes the predicaments of hospital patients finding themselves in a world of collapsing realities; directed by Michael Blakemore. Featured in the cast are Mason Adams, J. T. Walsh, Timothy Carhart, Eric Swanson, Martha Gehman, John Spencer, Mary Beth Hurt, Michele Shay, and John Christopher Jones. Tues. through Sun. at 8, Sat. and Sun. at 2:30. **Manhattan Theater Club,** 55th Street between 6th and 7th Avenues (645-5848).

MEDICINE SHOW—*Dynamite Tonight,* by William Bolcom and Arnold Weinstein ($10 to $12); and George Bernard Shaw's *Too True To Be Good* (subtitled *A Comedy of No Manners)*($8 to $10); both works directed by Barbara Vann and featuring members of the company; in repertory through 1/30. (Call theater for details.) **Medicine Show Theater,** 353 Broadway (431-9545).

NEGRO ENSEMBLE COMPANY—Endesha Ida Mae Holland's *From the Mississippi Delta* is autobiographical in nature, about a young girl coming of age, her struggles and changes in her life; directed by Edward Smith. Featured in the cast are Brenda Denmark, LaTanya Richardson, and Verneice Turner. Wed. at 3 and 8, Thur., Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20; through 1/3. **Theater Four,** 424 West 55th Street (246-8545).

NEW DIRECTORS' FESTIVAL—Through 12/19: *The Love Suicides at Amijima,* the final presentation of the Festival, is a 17th Century play by Chikamatsu, the masterpiece of Japan's greatest dramatist; directed by Jorge Cacheiro. Passion and honor collide in the mythic tale

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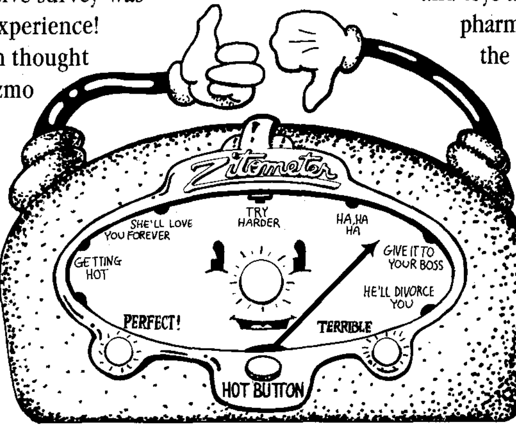

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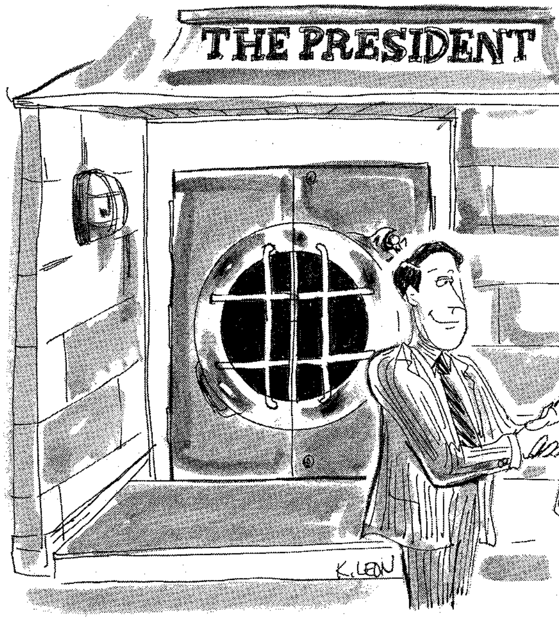

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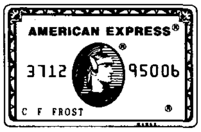

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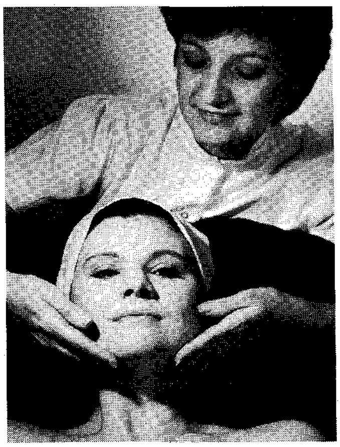

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of a prostitute, her lover, and his wife. $12 (telephone theater for specifics). **Perry Street Theater,** 31 Perry Street (279-4200).

NEW THEATER ARTS—12/21 to 12/30: Nomi Rubel's *The General's Daughter,* alternating with, 12/22 to 12/29: Rubel's *Remember Me,* both directed by the playwright; $10. (Call theater for details.) **TOMI Theater,** 23 West 73rd Street (874-6297).

NEW YORK SHAKESPEARE FESTIVAL—First of the six-year marathon Shakespeare Festival is *A Midsummer Night's Dream,* and let us tell you something about it (what? you know? no you don't!). It's set in Brazil's northern Bahai at the turn of the century and will incorporate aspects of voodoo into the supernatural aspects of Shakespeare's fantasy. It's directed by A. J. Antoon, and features Lorraine Toussaint as Titania, Elizabeth McGovern as Helena, F. Murray Abraham as Bottom, Carl Lumbly as Oberon, and Geoffrey Owens as Puck. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $25. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

PEARL THEATER COMPANY—12/18 through 1/16: A revival of George Bernard Shaw's 1894 *Candida,* a celebration of love; directed by Henry Fonte. Featured in the cast are Blaze Autumn Berdahl, Laura Rathgeb, David Brazda, Rose Stockton, Stuart Lerch, Frank Geraci, Laura Margolis, Michael John McGuinness, and James Nugent. Wed. through Sat. at 8, Sun. at 3; $10. **Pearl Theater Company**, 125 West 22nd Street (645-7708).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

ROUNDABOUT THEATER COMPANY—David Birney stars in George Bernard Shaw's *Man and Superman* as the ideal man (just the man every woman dreams of marrying); directed by William Woodman. Featured in the cast are Frances Conroy, John Carpenter, Jonathan Walker, I. M. Hobson, Harriet Harris, Michael Cumpsty, and Anthony Fusco. Tues. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $28; 12/16 through 2/7. **Roundabout Theater Company,** 100 East 17th Street (420-1360).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Mon. through Sat. at 8, Sun. at 3; $10. Royal Court Repertory Theater at **St. Benedict Church,** 342 West 53rd Street (956-3500).

THIRTEENTH STREET REPERTORY COMPANY—Anne Phelan's *Wake: A Farce,* story of an Irish-Catholic family bewildered by a secret marriage, a changed will, and a missing corpse, who gather to mourn the passing of their matriarch; directed by Thom Yarnal. With Christine Whelan, Robin Bennett, Ruth Summers, Ed DiFalco, Ruth Sherman, Charles Stuart Feldman, Pamela Rickey, Mary-Beth Gregg, Gerald Prager, James Kevin Hargrove, Donna Orlando, Phil Harper, Kevin Monahan, Angela Madden, and Mark W. McCoy. Tues. through Sun. at 7; through 12/20; $10. **Theater,** 50 West 13th Street (675-6677).

WESTSIDE REPERTORY—Charles Dickens's *A Christmas Carol,* his holiday classic in which the miser Scrooge learns the true meaning of Christmas; directed by Allan Michael Grossman. Fri. through Tues. at 8, Sun. at 3 and 7:30; $10; 12/18 through 23. **Westside Theater**, 252 West 81st Street (874-7290).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BLACK MONDAY FOR HI-TECH HENRY—Rob Inglis stars as Henry, a corporate raider who is planning yet another takeover when he is overtaken by the 1987 Wall Street crash and environmental activists; directed by C. H. Parker. Fri., Sat., and Wed. at 8; $10. Presented by Fools Company at **Douglas Fairbanks Theater,** 432 West 42nd Street (307-6000).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

CAFE TOULOUSE—James Edward Luczak's play deals with the lives of kitchen workers in a run-down French Quarter restaurant. Featured in the cast are Phoenix Ensemble members Shelley Crandall, Carter Inskee, Harold James, Diane Reynolds, and Reenie Upchurch. Through 12/19 (except Sunday) at 8; $8. **Raft Theater,** 432 West 42nd Street (279-4200).

A CHRISTMAS CAROL—Charles Dickens's tale of the redemption of a mean old miser; adapted by Frederick Stroppel, directed by Daniel Wilson. 12/15 through 1/3, every night except Monday (which is dark) at 8; $7. **The Courtyard,** 39 Grove Street (496-4288).

CLOUD 9—A revival of Caryl Churchill's play about sexual repression and role conditioning; directed by Michael Shane Rogers. Featured in the cast are Dan Pleva, Cathy Matthews, Nick Hayden, Gerald Halter, Steven Gruwell, Annie Black, and Adriana Bate. Thur. through Sat. at 8, Sat. at 2, Sun. at 3; $8 to $10. **TOMI Terrace,** 23 West 73rd Street (679-7576).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

DOUBLE BILL—John Carlino's *Snow Angel,* directed by Cydney Cort, and John Guare's *The Loveliest Afternoon of the Year,* directed by Morgan Donohue. 12/17, 18, 19, 20 at 8; $8. **Colony Theater,** 486 Amsterdam Avenue (877-6907).

DRESS SUITS TO HIRE—A tale of two hard-boiled sisters examining and assessing their lives amid the trappings of their clothing-rental store home; written and directed by and starring Lois Weaver and Peggy Shaw. Wed. through Fri. at 8, Sat. at 6:30 and 9; $10; through 1/16. **Interart Theater,** 529 West 52nd Street (246-1050).

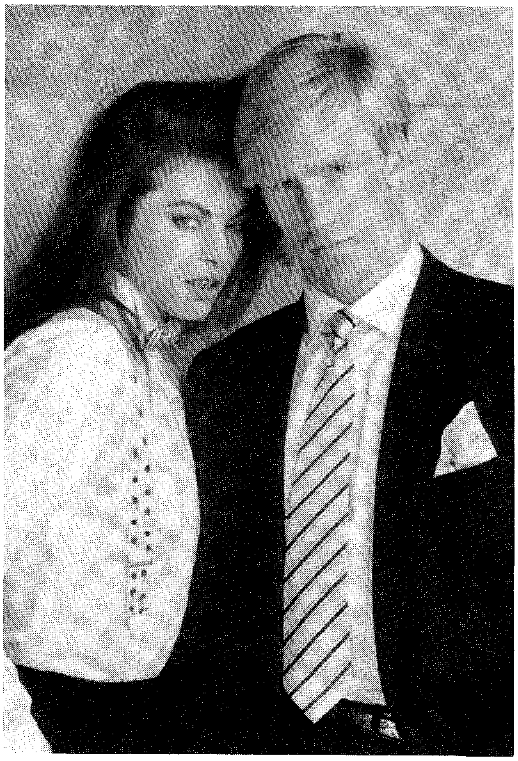
THE ENCLAVE—Arthur Laurents's play tells of a group of close-knit friends disturbed when the one bachelor in their midst, a discreet homosexual, invites his lover to join the group; directed by Julia McLaughlin. With Howard Thoresen, Keith Michl, Barbara Berque, Susan Farwell, Scott Krohn, Marjorie Feenan, Randy Kelly, David McConnell, and Jesse Holmes. Wed. through Sat. at 8, Sun. at 7; $8; through 12/20. **Noho Theater,** 2 Bond Street (496-2533).

EXPLANATION OF A XMAS WEDDING—Robert Patrick's play depicts a passionate romance between an anarchist poetess and a conservative young architect in Greenwich Village before the first World War; directed by Natlie Sandler. Thurs. through Sun. at 8; 12/24 through 1/10; $4. **Theater for the New City,** 155 First Avenue (254-1109).

FOUR TO EXPLORE—Four one-act plays, performed two a night: Program I: W. W. Jacobs's *The Monkey's Paw,* in which a poor Scottish family are granted three wishes from a magic charm. And Larry Campbell's *Robby,* about a male nurse and the eight-year-old boy with terminal AIDS he is caring for in the hospital. Program II: William Mastrisimone's *A Tantalizing,* in which soeone invites a bag person home for dinner. And Jeanette Goldsmith's *The Charge,* which follows an Indian child from New Delhi as he rapidly takes over a middle America family. Through 12/20. Wed. through Sat. at 8, Sun. at 2 and 7; $8 (check theater for programs and details). **Art and Work Ensemble,** 870 Sixth Avenue (213-0231).

HALL OF NORTH AMERICAN FORESTS—Three hitherto unperformed one-act plays by Lanford Wilson: *The Bottle Harp,* about a writer from Omaha who comes to Manhattan to visit his sister; *Say De Kooning,* about three gay friends sharing a summer house in the Hamptons, and *A Betrothal,* billed as a horticultural comedy; directed by William Lucas Walker, Max Jaffae, and Claris Nelson. Featured in the casts are Kevin Cristaldi, Beth Koules, Susanna Banks, Mimi Bensinger, Maggie Burke, and Tom Celli. Thur. through Sun. at 8; $8. **Sanford Meisner Theater,** 164 Eleventh Avenue (864-3452).

MERRY CHRISTMAS, MISS MOLLY—Paul Surace's comedy about a pregnant teen-aged runaway's first night in New York City on Christmas Eve. Thur. through Sat.



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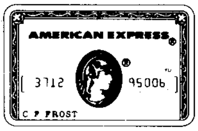

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at 8, Sun. at 3; through 12/20; $8. **Nat Horne Theater,** 440 West 42nd Street (1-718-625-1861).

THE RACKET—Matthew Gottlieb stars as the ganglord in Bartlett Cormack's 1927 play about a tough precinct captain and a couple of cynical newshounds; directed by Michael Bloom. With Robert Cicchini, Howard Samuelson, Dustin R. Evans, Peter Morse, James Pyduck, Mitchell McGuire, Sam Guncler, Ted Marcour, Tracy Cullis, Jordon Lund. Thur.-Sat. at 8, Sun. at 2:30; $10; **Soho Rep/Greenwich House,** 27 Barrow St. (925-2588).

THE RED SIGNAL—Agatha Christie's story of suspense, murder, mystique, a dash of romance, and a dash of intrigue and madness, also humor; directed by Fred Fondren. Thur. through Sat. at 8, Sun. at 3;$8;12/25 through 1/31. **Prometheus Theater,** 239 East Fifth Street (477-8689).

RUM AND COKE—Keith Reddin's comedy about a young man's political coming of age during the Bay of Pigs incident in 1961; directed by Warren Manzi. With Jim O'Malley, Nadja von Loewenstein, Anthony Carrion, Michael Worth, Jim Fry, Patrick Welsh, Mitchell Calder, W. MacGregor King, Manny Alfaro, and William Hill. Wed. through Sun. at 8; $10.**Courtyard Playhouse,** 39 Grove Street (675-2647).

THE SEAGULL—Anton Chekhov's play is updated to the Hamptons of the 1980s; directed by R. Jeffrey Cohen. Featured in the cast are George McGrath, Daniel O'Shea, Lisa Diton, and Carrie Owerko. Wed. through Sat. at 8, Sun. at 7; $10; through 12/20. **RAPP Theater,** 220 East 4th Street (529-5921).

THE SCHOOL OF JOLLY DOGS—Songs from the English Music Hall in a revue featuring Stuart Sherman. In this compilation of 21 popular sheet music from 1856 through 1908, each member of the cast takes turns playing emcee, here portrayed as Queen Victoria. Wed. through Sat. at 8; $8 to $10; through 12/19. **Contemporary Art,** 44 Walker Street (431-7434).

SLASHER—A new splatter-rock musical, story by Michael Hilyer, Biff Paruolo, and Bill Wheeler, music and lyrics by Michael Calderwood; directed by Michael Hillyer. Wed. at 8, Fri. at 7, Sat. at 10, through 1/9; $10. **Wings,** 112 Charlton Street (645-9630).

THREE BY SHEPARD—*Icarus's Mother, Red Cross,* and *Action,* three one-acters directed by Barbara Bregstein. Featured in the cast are Maris Heller, John Sarno, Donne Kinderman, Steve Rosenbaum, Leslie Levinson, H. Shep Pamplin, and Doug Mancheski. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 8; $10; through 12/27. **William Redfield Theater,** 354 West 45th Street (972-0672).

THE THREE SISTERS—Chekhov's play, directed by Jayne Brookes. Featured in the cast are Patty Owen, Susan Costelloe, J. J. Jense, Michael Stratford, Sarah Daly, William Merrell, Michael Dorsey, Richard Baddey, Tom Godfrey, Dave Wright, and Patrick Mickler. 12/17, 19 at 8, 12/20 at 2. **The Kittridge Club,** 109 East 39th Street (989-7291).

TRINITY—Edgar White's play looks at the experiences Africans and West Indians undergo in adjusting to London and how they come to terms with being displaced persons in England; directed by Oz Scott. Featured in the cast are Al Freeman, Jr., Cortez Nance, Lanyard Williams, Vondie Curtis-Hall, Madge Sinclair, and Paul Benjamin. Thur. through Sun. at 7:30, Sat. and Sun. at 3; $10 and $8; through 12/20. **Harry DeJur Playhouse,** 466 Grand Street (869-3981).

US—Judith Malina directs Karen Malpede's play about the sexual life of two sets of parents and their children who as adults are drawn into a wildly passionate love affair. Featured in the cast are Crystal Field and George Bartenieff who perform all six characters in the play. 12/17 through 1/10; $4. **Theater for the New City,** 155 First Avenue (254-1109).

WEST INDIAN PLAY—Stafford Ashani's comedy, directed by Olivier Stephenson, deals with the age-old battle between the sexes. It's a Caribbean immigrant story with a slight bohemian twist. Featured in the cast are Raye Dowell, Michael Bernard, and Shirley Parkinson. Fri. at 8, Sat. at 7:30; $10; through 12/19. Caribbean American Repertory at **Paul Robeson Theater,** 40 Green Avenue, Brooklyn (718-783-9794).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAFE AMERICANO—105 Hudson St. at Franklin St. (219-8802). Casual. Italian. Spcls: rigatoni alla vodka, scaloppine with Black Forest mushrooms, shrimps with cognac and mushrooms. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Private parties for 60–125. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 7:30 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–5. Br Sat.–Sun. 8 a.m.–5. D Sun.–Mon. 6–midnight, Tue.–Sat. 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: scampi Giorgio, fettuccine Gianni, garlic bread with gorgonzola, tirami su. Res. sug. Open for L and D Sun.–Thu. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

KANSAS CITY STOCKYARDS—148 Chamber St. bet. W. Broadway and Greenwich St. (285-0728). Casual. American. Spcls: Angus New York sirloin, grilled Norwegian salmon with mustard sauce, fresh pasta daily. Res. sug. L Mon.–Fri. 11:45–4. D Mon.–Sat. 5–10:30. Ent. Tue.–Sat. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M).** **Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

OCEAN REEF GRILL—11 Fulton St., in the Fulton Market Bldg., (608-7400). Casual. Regional American seafood. spcls: char-grilled and pan-blackened seafood. Res. sug. Open for L & D Sun.–Thu. 11:30a.m. –midnight, Fri.–Sat. to 1 a.m. Private parties for 800. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken, grilled swordfish steak with avocado salsa. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE, CB,DC,MC,V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BANANA'S TROPICAL LOUNGE—29 St. Mark's Place. (260-6183). Casual. Brazilian. Spcls: grilled fish in picante sauce, shrimp sauteed with palm oil and coconut milk, chicken rolled in coconut served with curry fruit sauce. No res. Br Sat.–Sun. 11–4. D Sun.–Thu. 6–midnight, Fri.–Sat. till 1 a.m. **(I) No credit cards.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10.Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFÉ

Photograph © 1982 Martin H.M. Schreiber from his book LAST OF A BREED

244 East 79th Street (near 2nd Avenue) 212-535-4347 2637 Broadway (corner of 100th Street) 212-749-8888

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.-Fri. noon-3. D Mon.-Thu. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tue.-Sat. midnight-3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.-Thu. 5-11:30, Fri.-Sat. to midnight, Sun. 4-11. **(I-M)** **AE, MC, V.**

TRATTORIA DA ALFREDO—13 Eighth Ave., at 12th St. (929-4400). Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tue. **(M)** **AE.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.-Fri. noon.-3:30. Br Sat. noon-4, Sun. from 11 a.m. D daily 5-11. Private parties for 200-300. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.-Fri. noon-3:30. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pre-theatre D 5:30-7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, roast veal, linguine alla vodka. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to 11:30, Sun. 5:30-10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sun. noon-4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

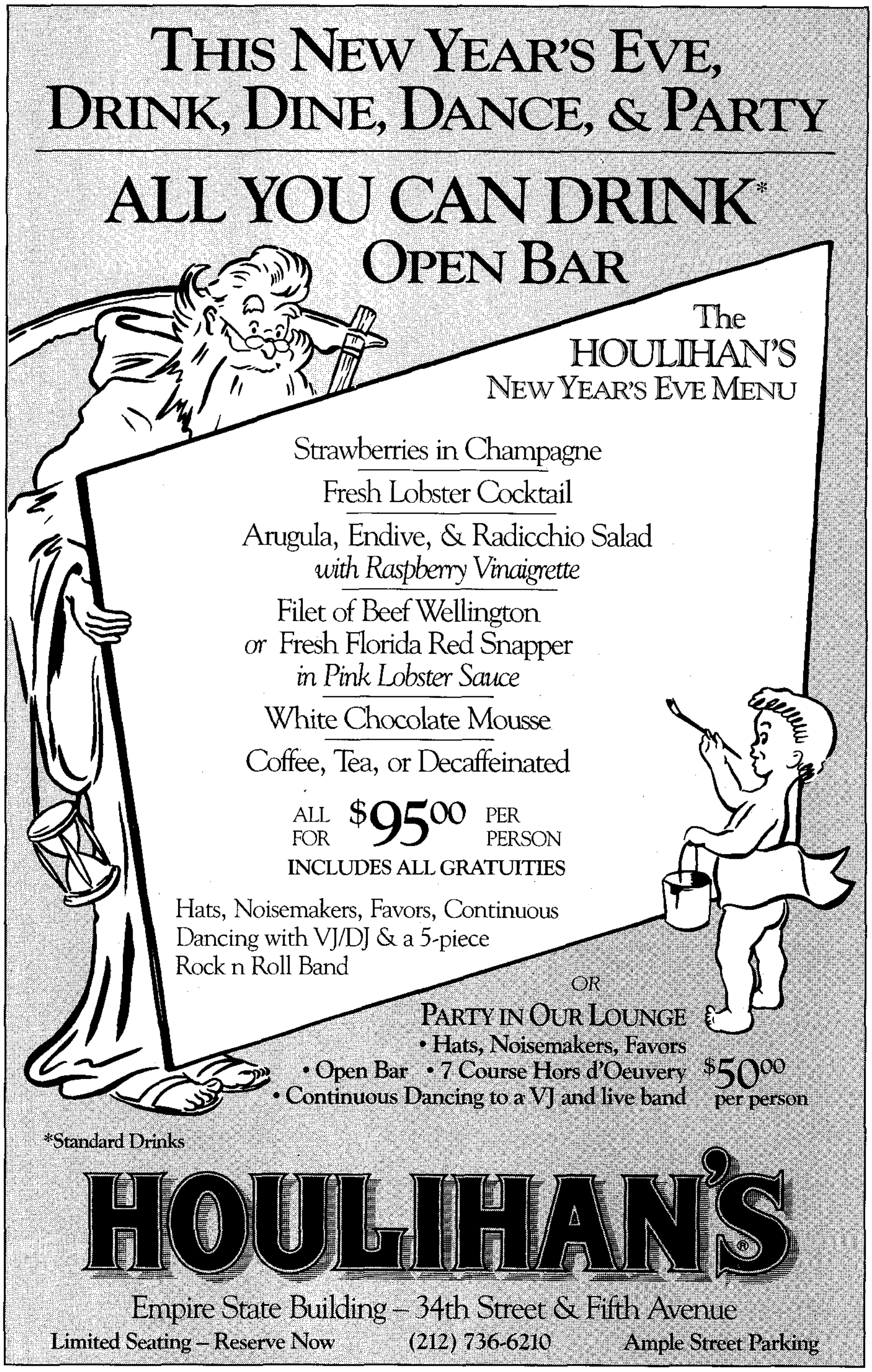
CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 3-11. Jazz Sun. 6-10. **(M)** **AE, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.-11 a.m. L daily 11:30 a.m.-3. D daily 5:30-10:30. Private parties for 6-70. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Br Sun. 10:30 a.m.-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.-Fri. 11 a.m.-3. Br Sat.-Sun. 11 a.m.-5. D daily 5-11. **(M)** **AE.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thu. 11:30 a.m.-10:30, Fri.-Sat. to 11, Sun. noon-10:30. **(M)** **AE, CB, DC, MC, V.**



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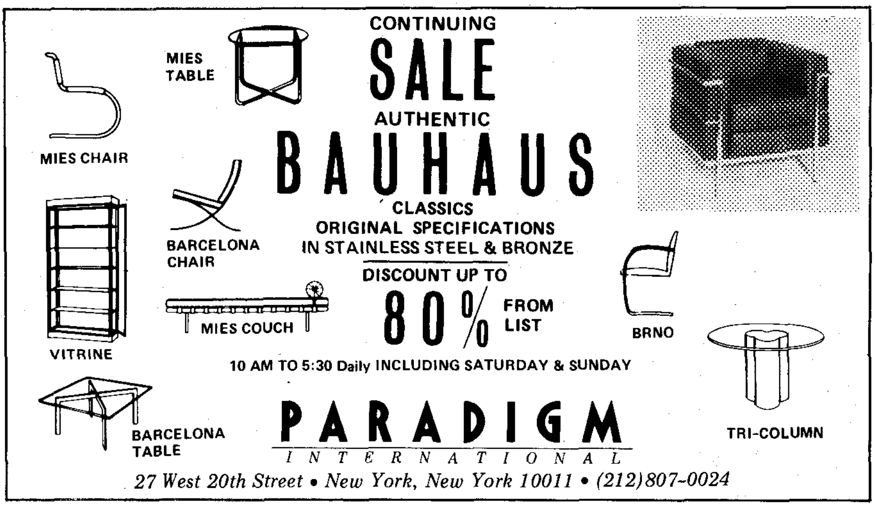

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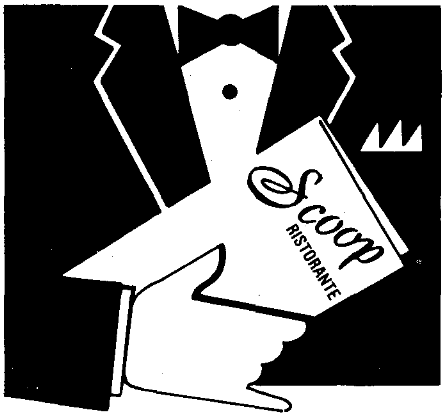

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HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.-Sat. 6-10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.-10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th-21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon-3. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.-Fri. 11:45-3. D Mon.-Wed. 5:30-11, Thu.-Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon-3. D daily 5-11. Private parties for 50. **(M)** **AE.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** **AE.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.-Thu. noon-11:30, Fri.-Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. noon-4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th-25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30 a.m.-3. D Sun.-Thu. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 6-10. Pianist nightly 5-9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.-Fri. 11-5. D Mon.-Fri. 5-10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp

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ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CAPITO—21 W. 17th St. (645-2160). Casual. Italian. Spcls: capizza, fettuccine salsiccia, veal melanzana. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 20. Closed Sun. **(I-M)** **No credit cards.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1.

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Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

MOGHUL ROOM—401 Seventh Ave., at 33rd St., in the N.Y. Penta Hotal. (947-2010). Dress opt. Indian. Spcls: lamb curry, malai kabab, tandoori shrimp. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

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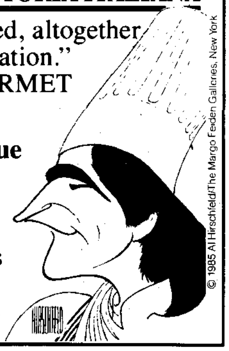
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ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARPACCIO—227 E. 50th St. (838-7808). Jacket required. Italian. Spcls: gamberoni alla Carpaccio, fettuccine zarana, pollo alla Carpaccio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. till 11. Closed Sun. **(M)** **AE, DC.**

CASTILIAN—303 E. 56th St. (688-6435). Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

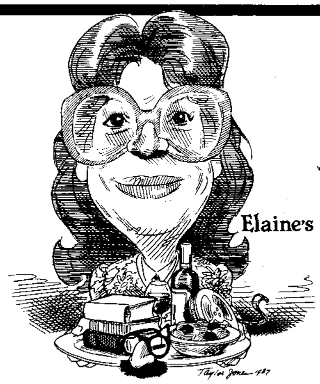
CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St. (355-2695; -2956). Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**



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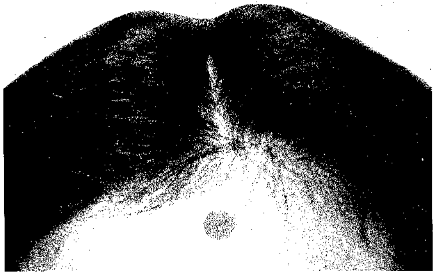

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FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat. 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: salad of mixed greens, scallop, duck liver and asparagus; terrine of duck with Cumberland sauce, filet of tile a l'angezine, broiled red snapper over creamed flageolets. D daily 6–midnight. Pre-theatre D 5–6:45. **(M)** **AE, CB, DC, MC, V.**

LA TABLE DES ROIS—135 E. 50th St. (838-7275). Casual. French/continental. Spcls: salad croquante, escalope de veau au Calvados et pomme, filet de saumon grille au vin blanc. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L

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L'ENDROIT—208 E. 52nd St. (759-7373). Formal. Continental. Spcls: scallops with basil sauce, pressed duck, roast shrimp with mushrooms and fine herbs. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 6–10:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E) AE, CB, DC.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 6–2 a.m. Ent. nightly. **(I) AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E) AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M) AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

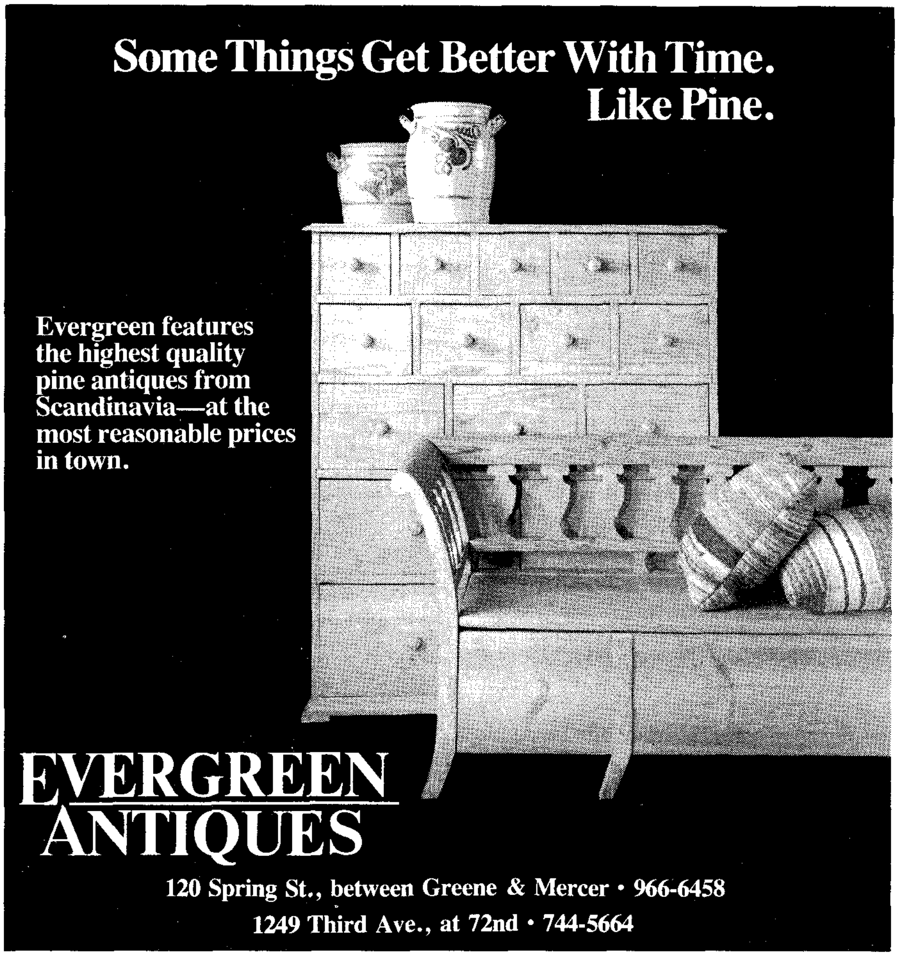
SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M) AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M) AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M) AE, CB, DC, MC, V.**

TA-KE OF JAPAN—1049 Second Ave., at 55th St. (888-2256). Dress opt. Japanese. Spcls: ta-ke special, sushi and sashimi combination, seafood sukiyaki. Res. nec. L daily 11:30–2:45. D daily 5–11. **(I-M) AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M) AE, CB, DC, MC, V.**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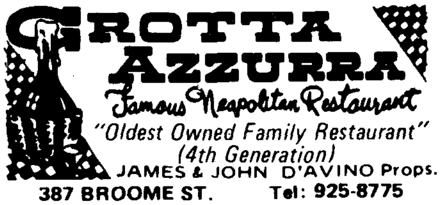
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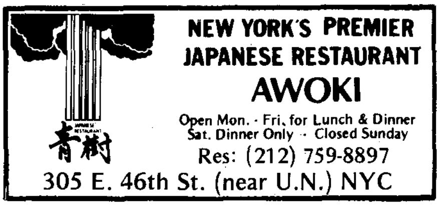
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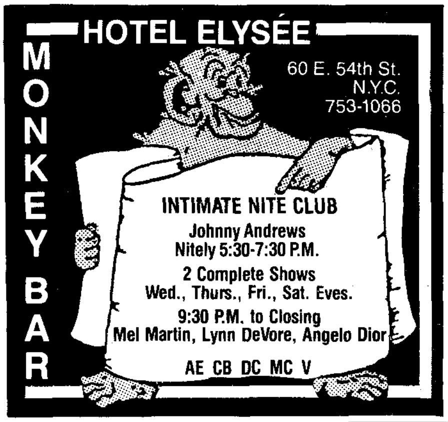
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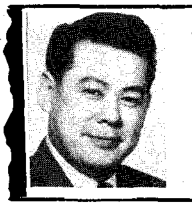

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TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3.

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CAFE DE FRANCE—330 W. 46th St. (586-0088). Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

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LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, *côtes de veau farci, Maurice's special cheesecake.* Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

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TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udon-suki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet

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LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL--Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

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YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-midnight. **(I)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

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ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: prime rib, veal chop, lobster tail. Res. sug. L daily noon-3:30. D Mon.-Sat. 4-midnight, Sun. to 11. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ADRIANO—1438 Third Ave., bet. 81st.–82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, costoletta alla Piemontese. Res. sug. D daily 5:30-11:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.-2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.-Fri. noon-2:30. D daily 5:30-11:30. Br Sun. noon-3. **(M)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30-4. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-4. D daily 6-11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.-Fri. noon-3, Sat. noon-4. Br Sun. noon-4. D daily 6-11. Bar 5-1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sun. noon-4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30 a.m.-3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug.

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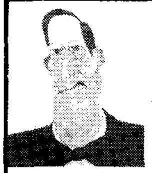

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Gael Greene, New York Magazine—March 9, 1987

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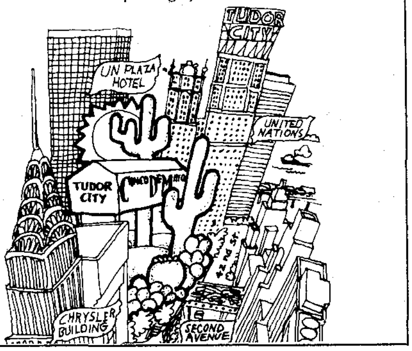

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L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. **(M-E). Bemelmans Bar:** Cocktails daily noon-1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd-63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.-3. D daily 3-1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th-81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-2 a.m. Pianist Tue.-Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. **(I)** **AE, CB, DC, MC, V.**

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon-5, Sun. noon-1 a.m. D daily 5-1 a.m. Midnight Br Mon.-Sat. 10:30-1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

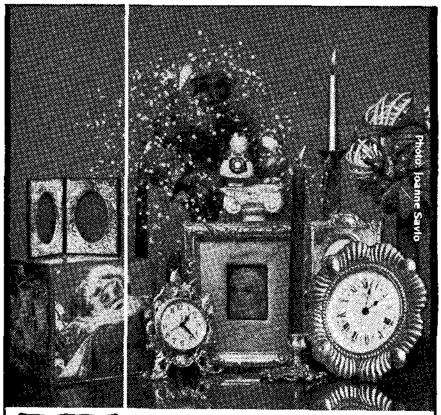
IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: cappellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.-Thu. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd-63rd Sts. (593-4910). Jacket required. Country French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-4. D daily 6-11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**



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LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E) AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M) AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M) AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M) AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E) AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M) AE, CB, DC, MC, V.**

MARMARIS—1131 Lexington Ave., bet. 78th and 79th Sts. (439-9890). Dress opt. Turkish. spcls: mixed grill assortment of shish kebab, kofte kebab, and lamb chops; broiled whole red snapper. Res. sug. L Mon.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pre-theatre D 5–7. **(M) AE, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E) AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M) AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I) AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M) AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 a.m. daily. **(M) No credit cards.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M) AE, MC, V.**

PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M) AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M) AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun.

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noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

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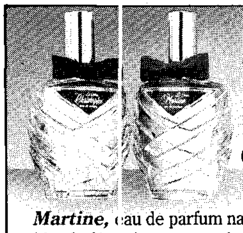
ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**



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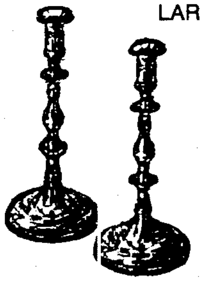

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—Gael Greene, NY Magazine

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

PATZO'S—2330 Broadway, at 85th St. (496-9240). Casual. Italian/American. Spcls: individual pizzas,

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RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, fish kiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3. D Tue.–Sun. 5–11. Ent. Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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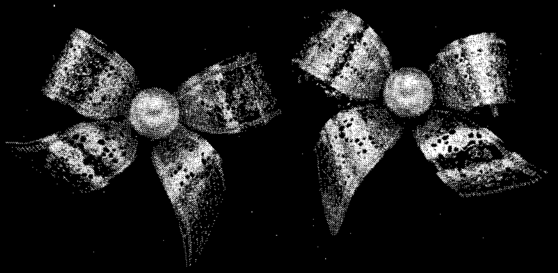

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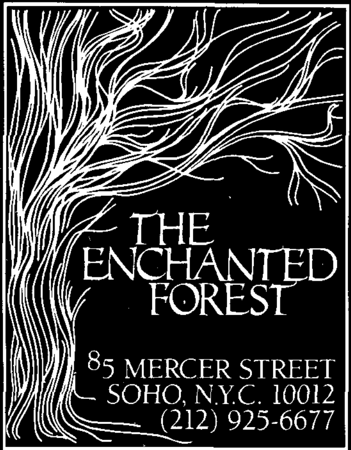

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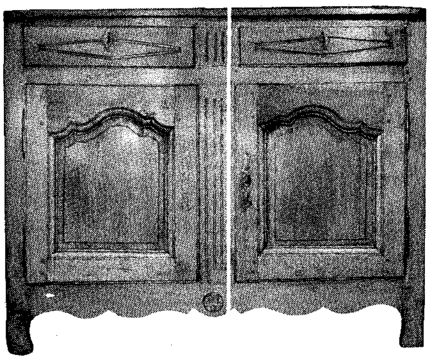

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SOLOS

Madison Avenue and Vicinity

JULIAN BARROW—Paintings of cityscapes in New York, London, and Venice; through 12/31. Coe Kerr, 49 E. 82nd St. (628-1340).

STUART DAVIS/ARNOLD FRIEDMAN—Paintings from the Estate of Stuart Davis, from 1922–1924/Paintings by this American Modernist (1874–1946). Through 12/26. Salander-O'Reilly, 22 E. 80th St. (879-6606).

HERBERT FERBER—Recent paintings by one of the few surviving members of the New York School; through 1/2. Knoedler, 19 E. 70th St. (794-0550).

PETER HEINEMAN—Paintings of heads set against architectural backgrounds; through 1/2. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

MARION KENYON JONES/ROGER HALIK—Recent abstract paintings on paper mounted on canvas/Colored photographs of rocks; through 1/2. Urdang, 23 E. 74th St. (288-7004).

ROBERT M. KULICKE—Thirty-five recent paintings and monotypes of seascapes and still-life subjects; through 1/9. Davis & Langdale, 231 E. 60th St. (838-0333).

WILL MACLEAN/ITALO SCANGA—Sculptures that refer to Scottish history, made with materials such as driftwood and bone/Works on paper. Through 12/24. Simon/Neuman, 42 E. 76th St. (744-8460).

JOAN MIRO—Works on paper and aquatints from 1974–1981; through 12/31. Silberberg, 16 E. 79th St. (861-6192).

CHARLES POLLOCK—Large-scale abstract paintings in vertical formats, painted between 1967–1969; through 1/9. McCoy, 19 E. 71st St. (570-2131).

URSULA MORLEY PRICE—Porcelain pottery with mat glazes made from oak and chestnut ash; through 1/22. Graham, 1014 Madison Ave. (535-5767).

RAPHAEL SOYER—Realist paintings from 1920 to the present, by this artist who died last month; through 12/29. Forum, 1018 Madison Ave. (772-7666).

TITUS-CARMEL—Recent works on paper; through 1/23. Cadé, 1045 Madison Ave. (734-3670).

GUNNAR TORVUND—Sculptures and wall reliefs; through 1/8. ASF, 127 E. 73rd St. (879-9779).

CHRIS VAN ALLSBURG—Drawings for his book, *The Z Was Zapped;* through 1/9. Schiller-Wapner, 1 E. 61st St. (758-0329).

BERNARD VENET—New drawings and sculpture; through 12/23. Castelli Graphics, 4 E. 77th St. (288-3202).

LEI YU—Watercolors in a series entitled, "Memories of China"; through 1/16. Wender, 3 E. 80th St. (734-3460).

57th Street Area

ART & LANGUAGE—Paintings and works on paper from the series, "Incident in a Museum," by this British collaborative group; through 1/9. Goodman, 24 W. 57th St. (977-7160).

WILLIAM BAILEY—Drawings and prints; through 1/6. Schoelkopf, 50 W. 57th St. (765-3540).

PETER BLUME—Realist paintings and drawings; through 1/31. Dintenfass, 50 W. 57th St. (581-2268).

STANLEY BOXER—Recent abstract paintings with heavily built-up surfaces; through 12/21. Emmerich, 41 E. 57th St. (752-0124).

PAUL CADMUS—Recent tempera paintings and drawings; through 1/16. Midtown, 11 E. 57th St. (758-1900).

JO ANNE CARSON/WILLIAM HARPER—Large-scale narrative paintings/Enamel brooches that combine gold, silver, pearls, and semi-precious stones with cast-off materials such as flip tops and beach glass. Through 1/9. Siegel, 25 W. 57th St. (586-0605).

JAMES CONBOY—Small-scale abstract paintings with a complex range of colors and forms inspired by the rhythms and textures of the city; through 12/31. Frumkin, 50 W. 57th St. (757-6655).

RALSTON CRAWFORD—Abstract paintings, drawings, and photographs; through 1/2. Miller, 41 E. 57th St. (980-5454).

HELEN FRANKENTHALER—New paintings on canvas and paper; through 12/31. Emmerich, 41 E. 57th St. (752-0124).

ROBERT GOODNOUGH—Recent paintings and sculpture; through 1/9. At Shippee, 41 E. 57th St. (319-2041) and the Exhibition Space at 112 Greene St.

P.S. GORDON/ANNE DUNN—Watercolor still lifes/Paintings of studio interiors and New Brunswick landscapes; through 12/30. Fischbach, 24 W. 57th St. (759-2345).

ALBERT GREEN/JUI GUOLIANG—Ceramic vessels/Small-scale watercolors of Central Park. Through 1/9. Caro, 41 E. 57th St. (753-2166).

JOHN HUBBARD—Paintings of abstracted landscapes and flowers by an American artist who has lived in England since 1960; through 1/3. Jacobson, 50 W. 57th St. (582-4695).

JOHN HUBBARD/S.W. HAYTER—Paintings and charcoal drawings/Etchings from 1933–1982; through 1/6. Armstrong, 50 W. 57th St. (582-8581).

PAUL HUNTER/MISCHA KUBALL—Black ceramic sculptures that refer to landscape/An installation of black wood sculptures onto which slides are projected. Through 1/2. De Nagy, 41 W. 57th St. (421-3780).

KATHE KOLLWITZ—Drawings and prints, including rare impressions and proofs borrowed from private collections; through 1/16. St. Etienne, 24 W. 57th St. (245-6734).

ANDRE MASSON—Paintings and works on paper; through 1/31. Del Re, 41 E. 57th St. (688-1843).

JOAN MIRO/MARK ROTHKO—Large-scale and mural-size paintings by both; through 1/2. Pace, 32 E. 57th St. (421-3292).

COSTANTINO NIVOLA—Twelve marble sculptures completed during the past two summers in Italy; through 12/31. Washburn, 41 E. 57th St. (753-0546).

ELSA RADY—Ceramic sculptures with lustrous 40's and 50's California glazes; through 1/2. Solomon, 724 Fifth Ave. (757-7777)

EDDA RENOUF—Recent drawings; through 1/2. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

JOSE MARIA SICILIA—Recent small-scale paintings; through 1/2. Blum Helman, 20 W. 57th St. (245-2888).

RICHARD STANKIEWICZ—Welded metal sculptures from 1953–1963; through 1/16. Zabriskie, 724 Fifth Ave. (307-7430).

TITUS-CARMEL—New paintings; through 1/23. Lelong, 20 W. 57th St. (315-0470).

BILL TRAYLOR/JUSTIN MCCARTHY—Watercolors and drawings that reflect his background as a slave on a farm in in Alabama/Watercolors and drawings. Through 1/16. Ross, 50 W. 57th St. (307-0400).

MARK WILLIAMS—Pastel drawings; through 1/2. Heesy, 50 W. 57th St. (245-1420).

East Village

DIKE BLAIR—Paintings on glass, of landscapes and objects; through 1/3. International With Monument, 111 E. 7th St. (420-0527).

LANE CLARK—Paintings and photographs with dream-like imagery; through 1/10. Knitting Factory, 47 E. Houston St. (219-3055).

EVA HESSE—Sculpture and drawings from 1965–1968; through 12/31. Hearn, 735 E. 9th St. (598-4282).

CHRIS HUESTIS—Paintings that have social and political themes; through 12/30. P.A.C.A., 131 E. 7th St. (517-0937).

MACDONALD AND SALTER—"Building Projects 1982–1987"—architectural drawings and models by this London-based partnership; through 1/3. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

JESSE MURRAY—Works on paper; through 1/3. Sharpe, 175 Ave. B (777-4622).

EDGAR NEGRET—Sculptures, some of which were shown in a recent retrospective at the Museum of Modern Art in Bogota, Colombia; through 1/3. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

JODY PINTO—Video tapes, models, drawings, and photo-documentation that trace the fabrication and installation of the artist's pedestrian bridge, "Fingerspan," in Philadelphia's Fairmount Park; through 12/20. Bromm, 170 Ave. A (533-4233).

YOLANDA SHASHATY—Visionary paintings with lush surfaces; through 12/20. Sragow, 436 E. 11th St. (477-6284).

SoHo and TriBeCa

CAROL ANTHONY—Dream-like landscape paintings and mixed-media boxes executed in England during the past year; through 12/24. Davidson, 415 W. Broadway (925-5300).

GEORG BASELITZ—Twenty works from 1964 through 1978, by this artist who has since become known for his paintings of upside-down images; through 12/23. Boone, 417 W. Broadway (431-1818).

ALIGHIERO E BOETTI/VICTOR BURGIN—Recent assemblage works/Photographic pieces with images appropriated from advertising billboards; through 1/2. Weber, 142 Greene St. (966-6115).

ROBERT BORDO—Painted maps of land and water masses; through 1/6. Alexander, 59 Wooster St. (925-4338).

KATHERINE BOWLING—Landscape paintings; through 12/30. Esman, 70 Greene St. (219-3044).

CRAIG BUCKBEE/PAUL HEROUX—Paintings on screens/Painted ceramic vessels; through 1/9. Erpf, 568 Broadway (925-6160).

WILLIAM S. BURROUGHS—A debut exhibition of paintings on plywood and works on paper by this celebrated author; 12/19–1/23. Shafrazi, 163 Mercer St. (925-8732).

PAUL CHALEFF—Ceramic vessel forms that range from from 1½ feet to six feet in height; through 12/31. Allen, 560 Broadway (334-9710).

IVAN CHERMAYEFF—Collages; through 1/9. Ingber, 415 W. Broadway (226-2221).

MAX COYER—Recent still-life paintings that refer to 17th-century Dutch genre painting; through 12/26. Gruenebaum, 415 W. Broadway (966-3646).

FORD CRULL—Heavily-impastoed oil paintings that mix motifs from popular and primitive cultures; through 1/9. M-13, 72 Greene St. (925-3007).

ADAM CVIJANOVIC—Figurative oil paintings in triptych format; through 12/23. Cutler, 164 Mercer St. (219-1577).

RANDALL DEIHL—Paintings of American towns and rural landscapes; through 12/23. Milliken, 98 Prince St. (966-7800).

VINCENT DESIDERIO—Narrative figure paintings; through 1/2. Lang & O'Hara, 568 Broadway (226-2121).

GIANNI DESSI—New paintings in which the artist explores his interests in abstraction and in traditional artistic methods; through 12/19. Sperone Westwater, 142 Greene St. (431-3685).

RICHARD DIEBENKORN—Intaglio and ukiyo-e style woodblock prints from 1981–1986; through 1/9. Crown Point Press, 568 Broadway (226-5476).

MICHELE OKA DONER/BARBRO BACKSTROM—Bronze sculptures in a series entitled, "Celestial Objects," large bronze figures and monoliths, and oceanic forms/Ethereal wire and wire mesh sculptures by a Swedish artist. Through 1/9. Brown, 560 Broadway (219-1060).

MARY FISH—A sculptural installation in ten parts entitled, "Maiden Voyage"; through 1/2. Siegeltuch, 568 Broadway (431-3550).

ELLEN GARVENS—Photographic and sculptural combines; through 1/9. Baum, 109 Hudson St. (219-9854).

GEORGE D. GREEN—New paintings that combine formalist geometry with expressionistic gestures; through 1/16. Meisel, 141 Prince St. (677-1340).

STEWART HITCH—Recent abstract paintings; through 12/23. Shainman, 560 Broadway (966-3866).

MICHAEL HURSON—Recent prints and drawings, several of which have a column as a central image; through 12/24. Cooper, 155 Wooster St. (674-0766).

JASPER JOHNS—Lead reliefs; through 1/9. Lorence-Monk, 568 Broadway (431-3555).

JACOB KASS—Landscape paintings on pre-World War II saws; 12/19–1/20. Hoffman, 429 W. Broadway (966-6676).

ADRIAN KELLARD/REGINA DELUISE—Carved and painted wood reliefs of nocturnal scenes/Black-and-white photographs of Italian landscapes and interiors; through 12/30. Schreiber/Cutler, 171 Spring St. (925-1441).

BERTRAND LAVIER—Paintings and wall and floor sculptures of everyday objects painted in luminous colors; through 1/2. Gibson, 568 Broadway (925-1192).

LISA LAWLEY—Recent paintings; through 1/2. Beitzel, 113 Greene St. (219-2863).

KEITH MILOW/LOIC LE GROUMELLEC—Gouaches with architectural motifs/Minimal, monochromatic landscape paintings. Through 12/23. Wood, 127 Spring St. (431-6003).

PAUL MOGENSEN—Large-scale minimal paintings in pure colors with mat and glossy surfaces; through 12/23. Thorp, 103 Prince St. (431-6880).

BOB NUGENT—Abstract paintings and drawings inspired by the Brazilian jungle; through 12/31. Hanson, 415 W. Broadway (334-0041).

HENRY PEARSON—Linear, optical paintings from the 60's and 70's, and hard-edge geometric paintings from the 80's; through 1/9. Pearl, 420 W. Broadway (966-5506).

ELLEN PHELAN—Watercolors and gouaches in a series entitled, "Dolls"; through 1/9. Toll, 146 Greene St. (1788).

MARKUS RAETZ—Conceptual wall "drawings" composed of leaves, twigs, and other materials, plus works on paper; through 1/30. Cadot, 470 Broome St. (226-7220).

ARCHIE RAND—Twenty-nine self portraits after the 29 poems in Rainer Maria Rilke's *Sonnets to Orpheus II*; through 1/9. Kind, 136 Greene St. (925-1200).

KRIS RUHS—Floor and wall constructions; through 1/23. Green, 152 Wooster St. (982-3993).

ED RUSCHA—"Lunette" paintings commissioned by the Metro-Dade Art in Public Places Trust for the Johnson Public Library in Miami; through 1/2. Castelli, 142 Greene St. (431-6297).

EDWIN SCHLOSSBERG—A series of works entitled "Maps Songs Lenses," in which the artist's poems are rendered on various materials; through 12/24. Feldman, 31 Mercer St. (226-3232).

VANESSA HEDWIG SMITH—Paintings and drawings; through 12/30. Dome, 578 Broadway (226-5068).

ROBERT STANLEY—Recent portraits, all of the same person; through 12/24. Davis, 568 Broadway (219-1444).

OTTO WAGNER—Drawings by this Viennese architect (1841–1918); through 1/16. Drawing Center, 35 Wooster St. (219-2166).

BILL WOODROW—New sculptures composed of found objects scavenged from the streets of Manhattan; through 12/23. Gladstone, 99 Greene St. (431-3334).

Other

SYBIL ANDREWS—Linoleum block prints from 1929–1979; through 12/31. Ryan, 452 Columbus Ave. (799-2304).

CHRIS BURDEN—A recent project that consists of 625 model submarines; through 12/23. Burgin, 270 Lafayette St. (219-8379).

GIORGIO DE CHIRICO/ALBERTO SAVINIO—A survey of paintings that examines the symbiotic relationship between these two brothers; through 1/15. Daverio, 521 W. 23rd St. (463-0688).

RON ENGLISH—Sets that employ huge backdrops painted like billboards, plus a performance on 12/12 from 2–7; through 1/15. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

DAVID FINN—Recent sculpture; 12/17–1/16. Ala, 32 W. 20th St. (741-3344).

ERIC GOODE—Recent sculptural assemblages; through 12/23. 56 Bleecker, 56 Bleecker (219-8836).

ARTHUR HAROLD LINDBERG—Romantic industrial landscapes from the late 40's; through 2/7. Hyman, 172 W. 79th St. (787-0452).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth Ave. and 64th St., in Central Park (360-3423). Interpretations of the wreath, by Baum, Cleveland, Neilson, Vollmer, others; through 1/4.

C.D.S.—13 E.75th (772-9555). "Ideas," with works by Attie, Schwimmer, Oatman; through 1/2.

CECIL—16 E. 72nd St. (517-3605). Contemporary silverpoint drawings by Bruggeman, Dinnerstein, Itatani, Michael, Sherk, others; through 1/9.

HAMILTON—19 E. 71st St. (744-8976). "Woodwork," with works by Artschwager, Biederman, Kiester, Pozzi, others; through 1/5.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "British Modernist Art," with works by Bell, Bomberg, Epstein, Fry, Grant, Lewis, Sickert, others; through 1/9.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Works in lead by 42 artists, including Andre, Beuys, Gormley, Johns, Kounellis, Lewitt, Marden, Shapiro, Serra, Wilmarth, others; through 1/20.

KOVESDY—19 E. 71st St. (737-4563). Works by Expressionists, Futurists, and Constructivists from East-Central Europe, 1914–1939; through 1/30.

MATHES—851 Madison Ave. (249-3600). Paintings, drawings, and watercolors by Bluemner, Demuth, Giacometti, Hartley, Hunt, Jenney, Lane, Lewandowski, Marin, Picasso, Vuillard, others; through 12/31.

PERLOW—980 Madison Ave. (517-5858). Paintings and works on paper by gallery artists; through 1/5.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Sculpture by Ghen, Powell, Rochette, Stevens; through 1/5.

SHEPHERD—21 E. 84th St. (861-4050). "Füssli Through Tiffany," with 19th and 20th-century paintings, drawings, and sculpture; through 1/10.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). American works on paper from the early 1900's to the 1970's; through 12/27.

WEINTRAUB—988 Madison Ave. (879-1132). Works by Chagall, Greco, Marini, Zuniga; through 1/9.

57th Street Area

BORGENICHT—724 Fifth Ave. (247-2111). Abstract paintings by Burlin, Bush, Corbett, Davis, Ippolito, Opper; through 1/7.

DAVIDSON—11 E. 57th St. (355-4020). An inaugural exhibition, with works by Cropsey, Eakins, Homer, Inness, Twachtman; through 1/10.

DEUTSCH—20 W. 57th St. (765-4722). Works by 20th-century American artists, including Albright, Bloch, Hartley, O'Keeffe, Prendergast, Shahn, others; through 12/30.

DONSON—24 W. 57th St. (245-7007). Rare prints by Blake, Dürer, Goya, Hogarth, Whistler, others; through 12/31.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by Bresdin, Escher, Helleu, Redon, others; through 1/30.

FRENCH—41 W. 57th St. (308-6440). "Frivolity and Mortality: The Tradition of Vanitas in Contemporary Painting," with works by Beal, Cretara, Fish, Galuszka, Neel, Piccolo, Weiskopf, Witkin, others; through 12/26.

FRUMKIN—50 W. 57th St. (757-6655). Recent large-scale monotypes by Amenoff, Drake, Brown, LaNoue, McGarrell, Phillips, others; through 12/31.

HAIME—41 E. 57th St. (888-9449). Inaugural exhibition, with works by Bacon, Chia, Dine, Larraz, Lipshitz, Matta, Vari, others; through 12/23.

HARBOR—24 W. 57th St. (307-6667). Prints by 19th- and 20th-century American and European artists, including Corot, Kent, Lewis, Sloan, Whistler, Zorn, others; through 2/88.

HERSTAND—24 W. 57th St. (664-1379). Sculpture by Kohn, Lee, Stankiewicz; through 1/17.

I.B.M.—Madison Ave. at 56th St. (407-6100). "The Expressionist Landscape," with paintings by Avery, Burchfield, Dove, Hartley, Marin, O'Keeffe, Weber, others; "Isaac Newton and the 'Principia': 300 Years"; through 1/88.

JANIS—110 W. 57th St. (586-0110). "Recent Tendencies in Black and White," curated by Jerry Saltz, with works by 13 artists, including Charlesworth, Halley, Kruger, McCollum, Taaffe, Vaisman, others; through 12/24.

KENT FINE ART—41 E. 57th St. (980-9696). "Fictions," with works from the 18th, 19th, and 20th centuries, by Anshutz, Cole, Deutsch, Innerst, Komar & Melamid, Moran, Parrish, others; through 12/31. Also at Marcus, 578 Broadway.

KRAUSHAAR—724 Fifth Ave. (307-5730). Recent works by gallery artists; prints and drawings by Peggy Bacon; through 1/6.

LAMAGNA—50 W. 57th St. (245-6006). "Messages," with works by Attie, Dwyer, Hammond, Kuebel, Rosenthal, Shaver, Silverthorne, Spero; through 1/9.

MARLBOROUGH—40 W. 57th St. (541-4900). Recent works by Arikha, Bacon, Grooms, Katz, Lopez-Garcia, Rivers, others; through 1/2.

MCKEE—41 E. 57th St. (688-5951). Works by gallery artists; through 1/30.

ROSENBERG—20 W. 57th St. (757-2700). "Five Women Artists," with works by Blumenfeld, Getz, Katzen, Kurz, Stern; through 12/24.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). "Creatures Great and Small," with works by Barnet, De Forest, Graves, McCracken, Miller, Uttech, Wilde; through 12/24.

East Village

BRATTON—328 E. 11th St. (533-0039). Works by Eckoff, Berzon, Gesualdi, Hernon, Stine; through 12/23.

GREATHOUSE—157 Ave. B (460-8000). "Signs of Intelligent Life," with works by artists who show with FEATURE, a Chicago-based gallery; through 12/23.

NATURE MORTE—204 E. 10th St. (420-9544). Works by Carrino, Doran, Noland, Ross; through 12/27.

P.P.O.W.—337 E. 8th St. (529-1313). Works by 100 women artists celebrating the 10th anniversary of *Heresies*, a feminist publication on art and politics; through 12/20.

TRADITION THREE THOUSAND—273 E. 10th St. (529-1411). Cast replicas of sculptures from Bali, India, Nepal, and Tibet, plus sculptures by Paunov and Lowe; through 12/31.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "We the People," with works by Bonita, Durham, Fonseca, Jemison, La Marr, WalkingStick, others; through 12/23.

AUCHINCLOSS—558 Broadway (966-7753). Works by Kirkeby, Vedova, Walker; through 12/23.

BAER—270 Lafayette St. (431-4774). "The Beauty of Circumstance," with works by Beuys, Broodthaers, Halley, Judd, Kosuth, Lemieux, Picabia, Rollins, others; through 12/30.

CASTELLI—420 W. Broadway (431-5160). "Similia-/Dissimilia," curated by Rainer Crone; also at Sonnabend, 420 W. Broadway; through 12/19 (See Columbia University under Group Shows, "Other").

CAVIN-MORRIS—100 Hudson St. (226-3768). "Urban Outsider," with works by Miller, Miraglia, Pressley, Salvatore, Tobin; through 1/2.

CONE EDITIONS—560 Broadway (431-7017). Prints by Amenoff, Avery, Baselitz, Dona, Heeks, Kapp, Scully, others; through 12/29.

COOPER—155 Wooster St. (674-0766). Works by gallery artists; through 12/23.

COWLES—420 W. Broadway (925-3500). Recent works by gallery artists; through 1/9.

EINSTEIN—591 Broadway (226-1414). Works by gallery artists; 12/15–1/16.

ESMAN—70 Greene St. (219-3044). Drawings by Avery, Christo, Hesse, Kline, Pollock, Rothenberg, others; through 12/30.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Melee," with sketchbooks and works on paper by artists from Philadelphia and New York who use the big city for inspiration; an installation by Leon Ferrari entitled "Heretic Chapel"; a window installation by Connie Fitzsimmons and Bruce Meisner; "Ad Interiori Deserti," by the Anonymous Artist; through 12/25.

GRASS ROOTS—131 Spring St. (431-0144). Nativity scenes from Latin America, by Aguilar, Blanco, Jimenez, others; through 1/3.

HOFFMAN—429 W. Broadway (966-6676). Jewelry designs in precious metals by Benglis, Bengston, Benton, Brown, Grooms/Luong, Morphesis, Okulick, Smith, Valentine, Wiley; 12/19–1/20.

JACK—138 Prince St. (966-4235). Works by Baker, Chwast, Putterman, Sandler. others; through 1/18.

KATZEN BROWN—475 Broome St. (966-4469). Drawings by Fishman, Gingerich, Luttrell, Macphee; through 1/3.

KELLY—591 Broadway (226-1660). Small-scale works by 14 artists; through 12/30.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). "Small Works Invitational," with works by Blondes, Cristofaro, Chusit, Cochran, Conway, Maglich, Sangerman, Weber; through 1/5.

MARCUS—578 Broadway (226-3200). "Fictions," with works by Anshutz, Cole, Deutsch, Innerst, Komar & Melamid, others; through 12/31. Also at Kent, 41 E. 57th St.

METRO PICTURES—150 Greene St. (925-8335). Works by gallery artists; through 1/30.

MILFORD—560 Broadway (966-8755). "The Errant Sign," with works by Alexander, Duff, Förg, Goldstein, Richter, others; through 1/2.

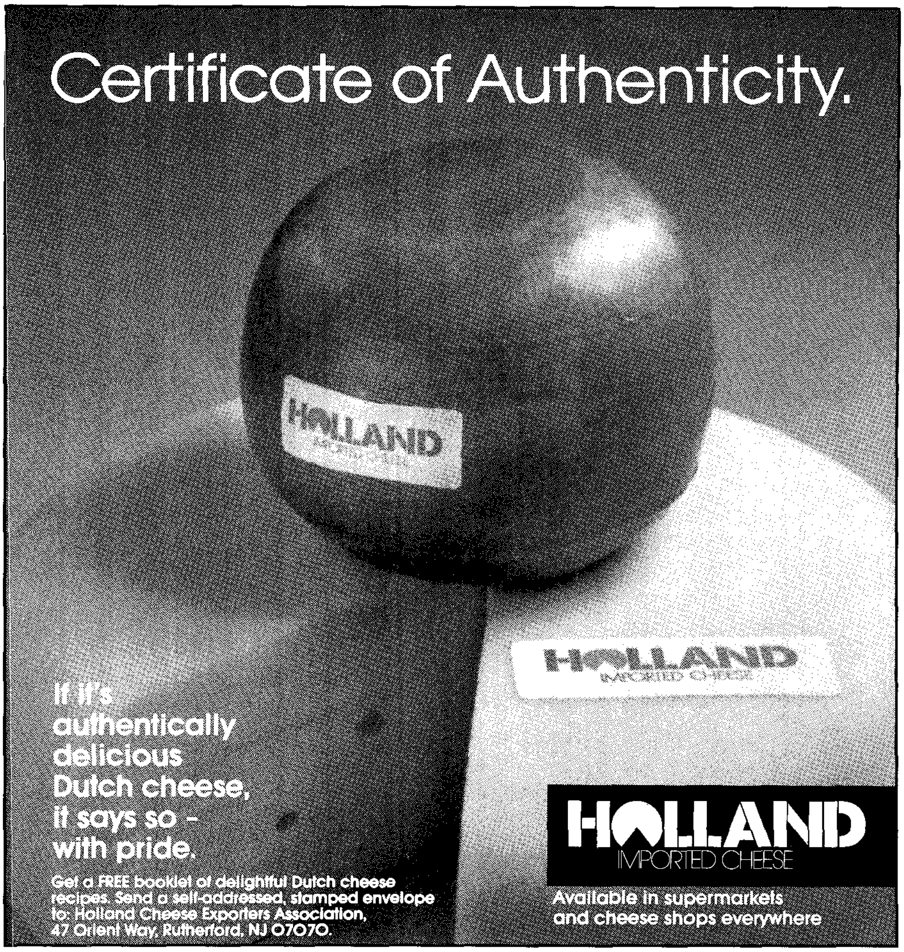
MUNROE—415 W. Broadway (226-0040). Paintings by Barreres, Horvath, Kurland, McCabe, Testa; through 1/6.

NOSEI—100 Prince St. (431-9253). "Fragments," with works by Bowen, Förg, Kounellis, Nunzio; through 1/6.

RASTOVSKI—560 Broadway (966-4571). "New Renaissance Voices," with paintings and sculpture by Beuys, Ceccobelli, Freeman, Salvatore, Trockel, others; through 1/2.

SHAPOLSKY—99 Spring St. (334-9755). Works by Falkenstein, Manning, McFarlane, Reynal, Waitzin; through 1/16.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Henderson, Johnson, Nakazawa, Simons; through 1/9.



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ART

SOLO—578 Broadway (925-3315). Works by Fischer, Kass, Kessler, Messner, Nadin, Storey; through 12/31.

STEINBAUM—132 Greene St. (431-4224). "Art in Fashion/Fashion in Art," with works by Applebroog, Brach, Gianakos, Schapiro, Zakanitch, others; through 1/5.

VIAFORA—568 Broadway (925-4422). "Material Art," with works by Beckman, Grunfeld, Nanney, Tasset; through 1/16.

Other

CITY—2 Columbus Circle (974-1150). "Ancient and Islamic Art: Selections From the Godwin-Ternbach Museum"; through 1/8.

COLUMBIA UNIVERSITY—Wallach Art Gallery, 119th St. and Amsterdam Ave. (280-0513). "Similia/Dissimilia: Modes of Abstraction in Painting, Sculpture, and Photography Today," with works by Artschwager, Chamberlain, Flavin, Halley, Hesse, Johns, Ryman, Trockel, others; through 1/30 (see Castelli, under Group Shows, "SoHo & TriBeCa").

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.-Sun. 12-6. Works by Beuys, Knoebel, Palermo; through 6/19/88.

FASHION MODA—2803 Third Ave., Bronx (585-0135). "H.O.W."—a ten-panel epic wall poem created by artists who live in the South Bronx; through 12/27.

GLASS—315 Central Park West (787-4704), Wed.-Sat. 1-6. Works by Agar, Fenn, Freedman, Gross, Haagensen, others; through 12/31.

GREY ART GALLERY—33 Washington Place (998-6780). Works by artists who taught at, or attended Black Mountain College, including Albers, Cage, De Kooning, Rauschenberg, others; through 12/19.

JAPAN SOCIETY GALLERY—333 E. 47th St. (755-6752), Tue.-Sun. 11-5. "Paris in Japan: The Japanese Encounter With European Painting"; through 2/7/88.

LEHMAN COLLEGE—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211). "Porcelain From Chinese Folklore"; through 1/8.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Michael Tracy: Terminal Privileges"; "Allan Sekula: Geography Lesson/Canadian Notes";"Frank Moore and Jim Self: The Miller's Wife"; "Special Projects"; "Jeanne C. Finley: Common Mistakes"; "The Hallucination of Truth," with works by Belcher, Bernard, Dunning, McCollum/Simmons, Perlman; James Turrell's "Meeting"; through 12/20.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily, noon to dusk. "Artists Choose Artists," with sculpture by Bloom, Brown, Conwill, Doyle, Knowlton, Wyllie, others; through 3/15/88.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace (718-448-2500). "14th Annual Artists Federation Juried Exhibition," juried by Kim Levin; through 1/3.

PHOTOGRAPHY

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Poetic Injury: The Surrealist Legacy in Post Modern Photography," with works by Augeri, Carey, Charlesworth, Krims, Majore, Michals, Samaras, Tress, Wegman, others; through 12/23.

GARY BROTMEYER/MICHAEL SPANO—Eight photo-collage portraits/Solarized, urban street portraiture. Through 2/6. Miller, 138 Spring St. (226-1220).

JOHN COLLINS—A survey of works by this 99-year-old photographer who pioneered the use of photography in advertising; through 1/9. Photofind, 138 Spring St. (334-0110).

JED DEVINE—Palladium prints of Bethesda Terrace in Central Park; through 1/1. Wave Hill, 675 W. 252nd St. (549-3200), 10-4:30. $2 admission on weekends; free during weekdays.

MITCH EPSTEIN—Photographs taken in the Caribbean; through 12/24. Lieberman & Saul, 155 Spring St. (431-0747). Photographs in a series entitled "In Pursuit of India"; through 1/23. Burden, 20 E. 23rd St. (475-8790).

DAVID HANDLER—Photographs of street people; through 12/31. 4th Street Photo, 67 E. 4th St. (673-1021).

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EVELYN HOFER—Recent photographs that retrace a trip taken by Ralph Waldo Emerson during 1832–33, through Malta, Sicily, Italy, and other countries; through 1/9. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Legacy of Light," with 160 Polaroid photographs by 58 American photographers; through 1/10.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.–Fri. 11–6, Sat. 12–5. Free. "Midtown Review: A Look at Photography Books of 1987"; through 1/9.

LEDEL—168 Mercer St. (966-7659), Wed.–Sat. 12–6. Photographs of stairways and empty chairs, by Atget, Bing, Dater, Evans, Frank, James, McCall, Spano, Telberg, others; through 12/28.

DAVID LEVINTHAL—Photographs from his book, *Hitler Moves East,* co-published with Garry Trudeau in 1977, plus recent works on canvas; through 1/17. 303, 513 E. 6th St. (477-4917).

LIFE—Time & Life Building, Sixth Ave. at 50th St. (522-2300), by appt. only. "Communication," with works by Bourke-White, Eisenstadt, Farbman, Landry, others; through 1/15.

FRANK MAJORE—Recent large-scale Cibachrome photographs; through 1/2. Solomon, 724 Fifth Ave. (757-7777).

KURT MARKUS—Photographs of modern day cowboys, taken from 1979–1987; through 1/30. Staley-Wise, 177 Prince St. (777-1590).

RALPH EUGENE MEATYARD/WILLIAM WEGMAN—Photographs from 1950 to 1972, depicting a unique world of family and friends, subjects wearing masks, and strange objects juxtaposed with nature/Recent large-scale Polaroid portraits of his dog; through 1/16. Pace/MacGill, 11 E. 57th St. (759-7999).

NIKON—620 Fifth Ave. (586-3907). Underwater color photographs by Amsler, Eastep, Frink, Holland, Rosenberg, Swygert, others; through 12/31.

BEN PACKER—Photographs of New York City; through 12/31. Modern Age, 795 Broadway (674-5603).

PAINE WEBBER—1285 Ave. of the Americas (534-1627). "Public Spaces and Private Places: Architectural Photography of McKim, Mead & White"; "Documenting a Decade: WPA Photographs from the 1930's"; organized by the Museum of the City of New York; through 2/26.

DOROTHEA VON HAEFTEN—Still lifes and portraits; through 12/23. Saidenberg, 1018 Madison Ave. (288-3387).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 12/18, 19 at 8: Performer's Showcase Forum for Experimental Theater and Performance Works." $6.

LA MAMA ETC.—74A E. 4th St. (475-7710). 12/15 at 9: Jawole Willa Jo Zollar/Urban Bushwomen perform "Lipstick." 12/16–19 at 10: Frank Maya in "Get Out of the House." 12/21 at 9: Alien Comic's Christmas Show. $8, $10.

P.S. 122—150 First Ave. (477-5288). 12/17–19, Thu. at 9, Fri. and Sat. at 10: "Some Golden States" by Tim Miller. 12/20 at 9: "Buddy Systems" by Tim Miller. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1:50. (Free Tue. 5–8). Through 1/10/88: "Homage to the Quilt."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 1/3: "Dinosaurs Past and Present." Through 1/3: "Ancient Eskimo Ivories of the Bering Strait." Through 1/3: "Bats, Bats, Bats." Through 1/6: "Origami Holiday Tree." Through 5/1: "Carthage: A Mosaic of Ancient Tunisia."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 1/3: "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/24: "The Second Emerging Expression Biennial: The Artist and the Computer." Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 1/28: "City Life—Paintings by Daniel Hauben."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 1/4: Goya: Los Caprichos." Through 1/11: "Alexis Smith: Same Old Paradise." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 1/4: "From the Land of Morning Calm: Korean Art." Through 1/18: "The Treasure of San Gennaro: Baroque Silver from Naples." Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 1/5: "Progressive Taste: Decorative Arts 1885–1985." Through 1/4: "Permanent Collection: An installation by German artists Bogomir Ecker, Raimond Kummer, Hermann Pitz." Through 2/29/89: "Curator's Choice: American Watercolors and Drawings." Through 2/29: "Nancy Graves: A Sculpture Retrospective." 12/18–3/7/88: "The New Brooklyn Museum: A Master Plan."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 1/88: "Perspectives: Angles on African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 1/31: "Honor and Glory: Monumental Arches and Arches for Galveston." Through 2/21: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13/88: "Color by the Yard: Printed Fabric 1760–1860." Through 3/6: "Vienna/New York: The Work of Joseph Urban, 1872–1933."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 3/13: "Fifty Years of Collecting: An Anniversary Selection"; "Guggenheim's Revised Proposal Model and Site Plans."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 1/14: "The Dreyfus Affair: Art, Truth, and Justice." Through 4/88: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. . . . Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Symbol and Ceremony in Islamic Arms and Armor . . . Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Gothic Revival Library . . . Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscoterecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance

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PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/3: "Raphael and His Circle." Through 2/29: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.–Sun. 11 a.m.–5, Thu. 11–8. Suggested donation $2. Through 1/12: "Abstract Visions."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 1/5: "Frank Stella 1970–1987." Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola." Through 2/2: "Projects: Alison Wilding." Through 2/9: "For 25 Years: Crown Point Press."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 1/29: "Silver Drum: Five Native Photographers."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 1/31: "Norman Parkinson Photographs."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. and Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 1/24: "New Paintings by Charles Clough and Mimi Thompson"; "Social Studies: Recent Work on Video and Film"; "Let the Record Show: Installation by Act-Up"; "Ana Mendieta: A Retrospective."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King." Through 2/14/88: "Jasper F. Cropsey: Artist and Architect."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 12/31: "William Wordsworth and the Age of English Romanticism." Through 1/2: "British Etchings." Through 1/2: "British Landscape Photography." Through 4/88: "Know These Lines." Through 2/4: "Through A Scholar's Eyes: The Photography of Clarence Kennedy." Through 3/19: "*Truman Capote: Writer and Celebrity.*"**Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630).** Through 1/88: "The Ballet 'Rite of Spring' Celebrated, Rediscovered, Recovered." Through 1/30: "Arturo Toscanini from 1915–1946: Art in the Shadow of Politics." Through 1/0:"The Tenth Anniversary of Big Apple Circus."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 1/24: "Transitions: Work by Sharron C. Demarest"; "Giant Marionettes Created by Ronnie Asbell."

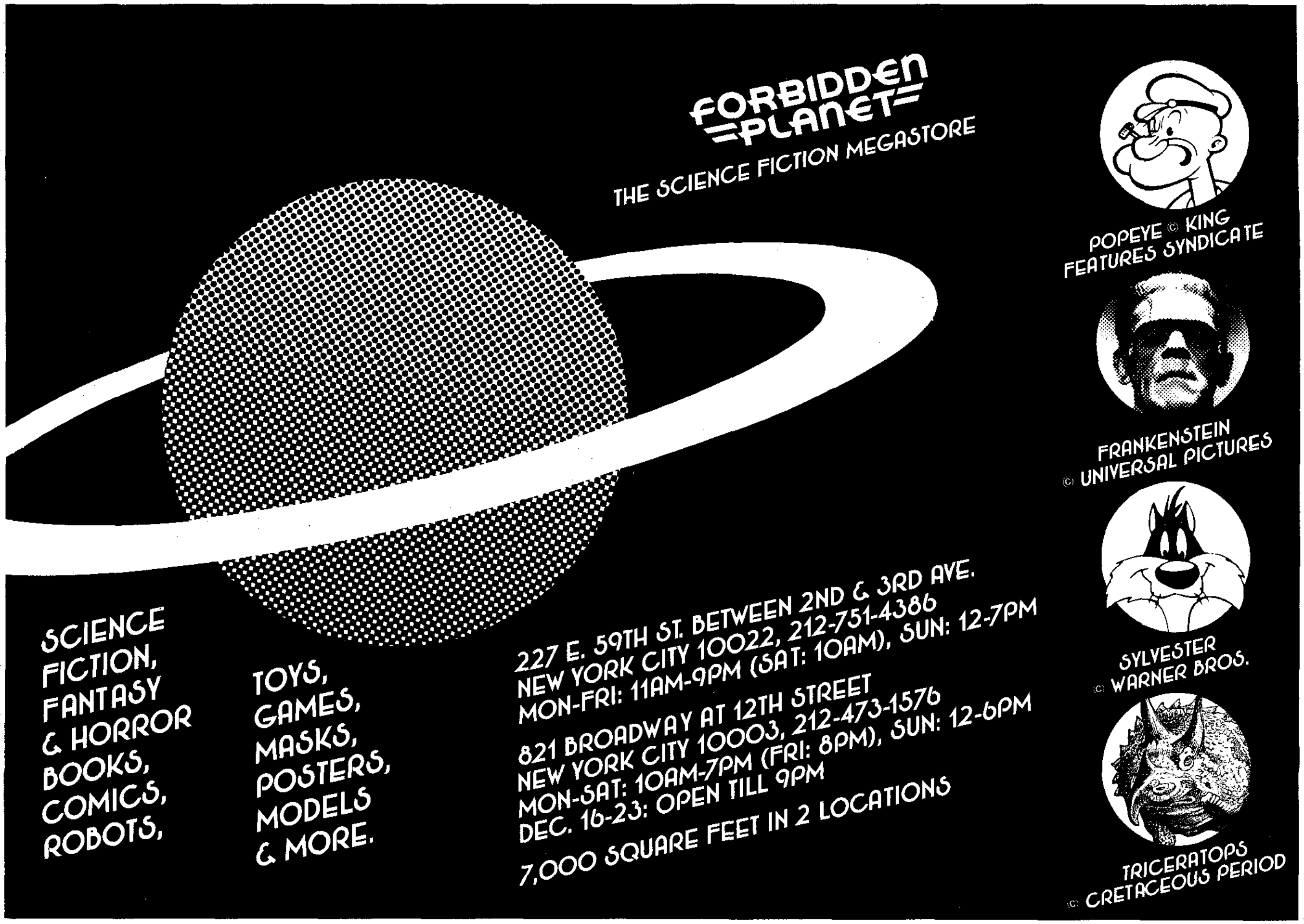
STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/3: "Emilio Cruz: Spilled Nightmares, Revelations and Reflections"; "Bill Hutson: Paintings 1978–1987"; "From the Studio: Artists in Residence 1986–1987, Michael Kelly Williams and Colin Chase."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 1/17: "Charles Demuth Retrospective." Through 1/10: "Julian Schnabel." Through 1/17: "Alexander Calder: Sculpture of the 1930's." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. 12/18–2/18: "Elements: Installations by Ann Hamilton and Peter Shelton."**Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 1/27: "Elements: Works by Petah Coyne, Mineko Grimmer, and Eric Orr ."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). **Christie's East**—219 E. 67th St. (606-0400). 12/16 at 10 a.m.: "Collectibles." On view from 12/12. 12/16 at 2: "Contemporary and Modern Art." On view from 12/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/17 at 10:15 a.m. and 2: "Collectors' Carrousel."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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 16

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; pianist Peter Serkin; Tanglewood Festival Chorus. Works by Brahms and Stravinsky. Carnegie Hall at 8. $16.50, $19 (partial view only).

CHAMBER MUSIC AT THE Y—Oboists Randall Ellis, Mark Hill; baritone Ben Holt, harpsichordist Anthony Newman, cellist Eric Bartlett. Bach's Sonata in g; Handel's Suite in E and Sonata for Two Oboes and Harpsichord; Bach's Partita in D and Cantata No. 82. 92nd Street Y at 8. $13–$17.50. Also Tue., 12/15.

AMERICAN BRASS QUINTET—Works by Coperario, Holborne, Maurer, Dahl. Merkin Concert Hall at 8. $10.

NEW WORLD STRING QUARTET—Beethoven's Quartet in F Op. 18, No. 1; Schubert's Quartet in d, "Death and the Maiden"; Janacek's Quartet No. 2, "Intimate Letters." Alice Tully Hall at 8. $7.50, $10.

"MESSIAH" SING-IN—National Choral Council's annual event, with the audience as chorus, and Martin Josman joined by David Amram, Sherrill Milnes, Newell Jenkins, other conductors. Soloists: Crail Conner, Michael Dash, Stephen Oosting, Stephen West; Kenneth Bowen organist. Avery Fisher Hall at 7:30. $16–$30 (333-5333); take a score or buy one at the door. Another Sing-In is scheduled for 12/28.

ENSEMBLE FOR EARLY MUSIC, Frederick Renz conductor-harpsichordist. Music from the Middle Ages and the Renaissance, "a live concert under the stars," using the Hayden Planetarium's laser system and special effects. Hayden Planetarium at the American Museum of Natural History, C.P.W. and 81st St. (769-5600), at 7 and 9. $12.

HAL ARCHER, flutist/**ALVIN McCALL,** cellist/**DAVID MILLER,** bassoonist/**GEORGE TAYLOR,** violist, other artists. Works by Beethoven, Baker, Brahms, Villa-Lobos, Mendelssohn. Benefit for the New York City Housing Authority Symphony Orchestra. Weill Recital Hall at Carnegie Hall at 8. $15, $30 (306-3746).

ZUSAAN KALI FASTEAU, composer-instrumentalist, who sings and plays a variety of exotic instruments. With Sirone and Ronnie Burrage. Alternative Museum, 17 White St. (966-4444), at 8. $6.

TRANSFORMATION STRINGS!—A festival of chamber jazz. At 9: Dresser-Roberts-Feldman Trio. Kraine Club Gallery, 85 E. 4th St. (982-7118). $6.

BARBARA LEA, vocalist/**WES McAFEE,** pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

GREGG SMITH SINGERS—Christmas music. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

HARK THE HERALD TRIO SWINGS—Daniel Moyer Trio, with Walter Perkins, Ben Allison, and others. Music for guitar, drums, and bass. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

FRANCIS HEILBUT, pianist. Beethoven birthday concert. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

HARLEM SPIRITUAL ENSEMBLE, directed by Francois Clemmons. Spirituals, tradtional carols. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

SING A SONG OF CHRISTMAS—Traditional carols and Christmas songs. Manhattan Savings Bank, 770 Broadway, at 12:15, 1:15. Free.

S.E.M. ENSEMBLE—Neill's *Dis-Solution II;* Kotik's *Integrated Solo;* Bach's Brandenburg Concerto No. 5. Roosa School of Music, 26 Willow St., Brooklyn Heights (718-875-7371), at 7. $5.

Thursday, December 17

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; brass players of the orchestra. Vaughan Williams's *Fantasia on a Theme by Thomas Tallis;* Erb's Brass Concerto (N.Y. premiere); Brahms's Serenade No. 1. Avery Fisher Hall at 8. $7.50–$35.

BOSTON SYMPHONY ORCHESTRA—See 12/16. Tonight, partial views only, $16.50–$23.

ILAN RECHTMAN, pianist. Music by Bach, Beethoven, Rechtman (premiere), Liszt. 92nd Street Y at 8. $7.50–$10.

DAVID KOREVAAR, pianist. Works of Beethoven, Liszt, Korevaar (premiere), Reger, Ravel. Alice Tully Hall at 8. $10.

NEW ARTS TRIO—Weill Recital Hall at Carnegie Hall at 8. $10.

LYDIAN STRING QUARTET—Beethoven's String Quartet Op. 132; Mackey's Quartet No. 2 (N.Y. premiere); Mozart's Quartet in D, K. 575. Merkin Concert Hall at 8. $10.

JEROME ROSE, pianist/**KATHERINE CIESINSKI,** mezzo-soprano. Music by Chopin/Viardot-Garcia, contemporary songs on Wordsworth's poetry by Walton, Argento, Shapiro (premiere); solo piano music by Chopin, Liszt. Recital in connection with the library's exhibition "Wordsworth and the Romantic Imagination." New York Public Library Celeste Bartos Forum, Fifth Ave. and 42nd St. (930-0855), at 6. $7.50.

PAUL WINTER/WINTER CONSORT WINTER SOLSTICE—The annual Whole Earth Christmas Celebration; Pete Seeger guest artist (tonight only). Music includes pieces from the new album *Earthbeat.* Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $15, $20.

ST. THOMAS CHOIR/CONCERT ROYAL, James Richman director; Ann Monoyios, Stephen Burger, Tony Boutte, Glendower Jones. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 7:30. Benefit for the St. Thomas Choristers. $10–$100.

GRACE CHURCH CHORAL SOCIETY, Frank Cedric Smith director. Handel's *Messiah,* Parts I and II. Grace Church, E. 10th St. and Broadway (533-4653), at 7:30. $6 suggested donation.

ENSEMBLE FOR EARLY MUSIC—See 12/16.

COOPER OPERAWORKS/THE BAROQUE INVENTION—Holiday music, vocal and instrumental, including Britten's *A Ceremony of Carols.* Church of the Epiphany, 74th St. and York Ave. (942-9189), at 8. $10.

CHRISTMAS RAPPINGS—Al Carmines's "irreverent oratorio," with the composer, Betty Aberlin, Norman Duttweiler, Kathrin King Segal. Trinity Presbyterian Church, 422 W. 57th St. (245-8128), at 8. $10.

INDEPENDENT SCHOOL ORCHESTRAS—Beginning, intermediate, and advanced orchestras, conductors Jonathan Strasser, Martin Rutishauser; soprano Beatrice Broadwater. Greig's *Norwegian Dances;* Mendelssohn's "Italian" Symphony; selections from Handel's *Messiah.* Trinity School Auditorium, 101 W. 91st St., at 6. Contribution.

TRANSFORMATION STRINGS!—See 12/16. Tonight at 9: Ushio Torikai, with Fred Hopkins, Pheeroan Aklaaf, Martin Schutz.

ANDREW DE MASI, harpsichordist. D. Scarlatti, Kraft, DeBlasio. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ALL SEASONS CHAMBER PLAYERS—"Gypsies, Rhapsodies, and Fairy Tales." Music by Brahms, Bloch, Haydn, Schmitt. Lincoln Center Library at 4. Free.

SING A SONG OF CHRISTMAS—See 12/16. Today, at the branch at World Trade Center, southeast concourse.

BARGEMUSIC—No concert this evening. See 12/20.

Friday, December 18

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; Nancy Argenta, Neil Rosenshein, Michael Chance, David Evitts. Handel's *Messiah.* Avery Fisher Hall at 7:30. $10–$25. Also Fri., 12/18.

BOSTON SYMPHONY ORCHESTRA—Carnegie Hall at 8. Strauss's *Elektra.* Sold out.

NEW YORK PHILHARMONIC—See 12/17. Today at 2.

RIVERSIDE CHOIR, John Walker conductor; harpist Lynne Aspnes, the Aulos Ensemble. Metropolitan Museum at 6:30 and 8:30. $23.

NEW CALLIOPE SINGERS, Peter Schubert conductor, with Trio Chanteclaire. "The Weeping Babe": English Christmas music, "cheerful, reverential, joyful, and melancholy," by Tippett, Davies, Sheppard, others. St. Michael's Church, Amsterdam Ave. and 99th St., at 8. $3.

DEPCHE MODE—WLIR Christmas show, with guest Nitzer Ebb. Madison Square Garden at 8. Benefit for the Association to Benefit Children. Canned goods for the homeless will be collected at the door.

COMPOSERS' FORUM—"Homecoming," with the music of Jalalu Kalvert Nelson and Alvin Singleton. Ensemble conducted by Tania Leon. Dia Art Foundation, 155 Mercer St., at 8. $7.

PAUL WINTER—See 12/17.

RUSSIAN VOCAL ENSEMBLE, Nikolai Kachanov conductor. Russian Christian music of the 11th–17th centuries. New York Open Center, 83 Spring St. (219-2527), at 7:30. $9.

MUSIC OF EAST AND WEST AFRICA—Djimo Kouyate, James K. Makubuya, Seleshe Damessae. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

WELLS COLLEGE CHOIR AND CHAMBER SINGERS, Crawford R. Thoburn conductor; Sandra Murphy pianist, vocal soloists. Christmas music by Tye, Handel, Schickele, Holst, others. Church of the Epiphany, York Ave. at 74th St., at 8. Free.

VOICES, INC.—Carol Kagy, Emiko, Marsha Perry, Constance Speed; Bross Townsend Trio, with Tarik Shah and Greg Bandy. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $10.

MARTA EGGERTH KIEPURA, soprano/**MENAHEM PRESSLER,** pianist; with pianist Marjan Kiepura. Music by Lehar, Stolz, Schubert, Mozart. Austrian Forum, 11 E. 52nd St. (718-896-2603), at 7. $7.

MARK REYNOLDS/KATHEN COWAN DUO—Folk music for voice, with guitar, banjo, violin, Irish harp. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

JUILLIARD CHAMBER MUSIC—Alice Tully Hall at 8. Free, tickets required (874-7515).

TRANSFORMATION STRINGS!—See 12/16. Tonight at 10: Jason Hwang/Skysing.

JUILLIARD CHAMBER MUSIC—Alice Tully Hall at 8. Free tickets required (874-7515).

VIVA VOCE ENSEMBLE—Christmas concert; works of Handel, Bach, Verdi, and traditional and brass antiphonal music. At Kundalini Yoga Ashram of New York, 80 Fourth Ave., 10th–11th Sts., 4th floor (472-1737), at 8. $10–$25 donation.

THE ART MOB, an a cappella singing group. Early American folk songs, gospel, and sacred songs. Ron Feldman Fine Arts, 31 Mercer St., at 8. Donation.

SING A SONG OF CHRISTMAS—See 12/16. Today, at the branch at 415 Madison Ave.

AMIRAM RIGAL, pianist. Lincoln Center Library at 4. Free.

CHRISTMAS SPECTACULAR—Music and poetry. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JON FADDIS, trumpeter. Jazz at LIU, Triangle Theater, DeKalb Ave. and Flatbush Ave., Brooklyn (718-403-1010), at 7:30. $9.

Saturday, December 19

THE LITTLE ORCHESTRA SOCIETY, METROPOLITAN SINGERS/GREEK CHORAL SOCIETY, Dino Anagnost conductor; soloists. Handel's *Messiah,* Part I; Byzantine chants; Christmas carols. Greek Orthodox Cathedral of the Holy Trinity, 319 E. 74th St. (704-2100), at 8. $15–$30.

GRANDE BANDE—A 17th-century Christmas. Music by Buxtehude, Lully, Purcell, Corelli, Pachelbel, Charpentier. Alice Tully Hall at 8. $14, $17.50.

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conductor. Handel's *Messiah.* Harpsichordist Michael May; Judith Nicosia, Antoinette Hardin, Michael Best (at 2:30), Grayson Hirst (at 8), Jeffrey Horvath. Carnegie Hall at 2:30 and 8. $10–$30.

NEW YORK PHILHARMONIC—See 12/17.

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; violinist Nadja Salerno-Sonnenberg, clarinetist David Shifrin. Carter's *Elegy for Strings;* Barber's Violin Concerto; Busoni's Concertino for Clarinet; Mendelssohn's Symphony No. 5, "Reformation." 92nd Street Y at 8. Sold out.

MENDELSSOHN STRING QUARTET, with soprano Lucy Shelton. Janacek's Quartet No. 2; Ginastera's Quartet No. 3; Ravel's Quartet in F. Merkin Concert Hall at 8. $10.

GEORGE KEHLER, pianist. Weill Recital Hall at Carnegie Hall at 8:30.

BEAUX ARTS TRIO—Haydn's Trio in E; Rochberg's Trio (1985); Schubert's Trio Op. 99. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $3.

RIVERSIDE CHOIR—See 12/18.

PAUL WINTER—See 12/17. Today at 2 and 8.

CHRISTMAS RAPPINGS—See 12/17.

ANONYMOUS 4—Marsha Genensky, Susan Gjenvick, Susan Hellauer, Johanna Rose. "Legends of Saint Nicholas, songs and stories from the Middle Ages of the saint who became Father Christmas." St. Michael's Church, Amsterdam Ave. and 99th St. (567-4280), at 8. $8.

JOE LOVANO SEXTET, with Steve Swallow. Greenwich House, 27 Barrow St. (243-2520), at 8. $10.

CHRISTMAS WITH NANA AND FRIENDS—Nana Vasconcelos, with Teese Gohl, Sergio Brandao, Cyro Baptista, Marlui Miranda. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $12.

PREPARATORY SCHOOL SENIOR CHORUS, with instrumental accompaniment; Gail Archer director. Works by Haydn, Buxtehude. Mannes College of Music, 150 W. 85th St. (580-0210), at 1. Free.

FRANK SENIOR CELEBRATES NAT KING COLE—With the Frank Owens Quartet. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $10.

HELEN TREZLIE, soprano/**ANDREW BOLOTOWSKY,** flutist/**BEVERLY ROSENSTOCK-THOMSON,** pianist. Music for the season by Vivaldi, Martin, Correte, Tchaikovsky. Theodore Roosevelt Birthplace, 28 East 20th St, at 2. $1 house admission.

TRANSFORMATION STRINGS!—See 12/16. Tonight at 9, Henry Threadgill/Rod Williams.

MARY VAN NES, pianist. Lincoln Center Library at 2:30. Free.

THE ART MOB—See 12/18.

ATLANTIC BRIDGE—Old-time American and Scottish songs and dance music, with Jane Rothfield, Allan Carr, Alan Bradbury. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5 each performance.

SPOLETO COMES TO BAM—The Meloria Quartet; also violinist Joseph Anton Swensen, cellist Colin Carr, harpsichordist John Gibbons, pianist Yefim Bronfman, double-bassist Sara Thompson. Bach's Harpsichord Concerto in A; Webern's *5 Pieces for String Quartet;* Shostakovich's String Quartet No. 7; Tchaikovsky's Piano Trio Op. 50. Carey Playhouse, Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $8.50, $12.

NATIONAL COUNCIL OF STEEL BANDS—Excerpts from Bach's *Christmas Oratorio;* with the Casablanca Steel Orchestra of Trinidad and Tobago; Musicians in Christ Orchestra, Melvin Holder director; International House of Prayer Ensemble, Jackie Brown director. Opera House, Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $15–$25.

Sunday, December 20

VIENNA CHOIR BOYS—Music by Buxtehude, da Viadana, Verdi, Wirth; comic one-act opera *Dorfbarbier,* by Schenk; traditional carols. Avery Fisher Hall at 3. $12.50–$20.

MASTERWORK CHORUS AND ORCHESTRA—See 12/19. Today at 2:30 and 6:30.

CLARION CONCERTS CHAMBER ENSEMBLE, Newell Jenkins conductor; soloists Nancy Armstrong, Linda Curtin, Mary Ann Hart, Mary Westbrook-Geha, Steven Tharp, Michael Brown, Terry Cook, Charles Robert Stephens. Sacred music by Monteverdi, played on Baroque-style instruments; also a work by Grandi. Merkin Concert Hall at 3. $12.50.

POMERIUM MUSICES/CALLIOPE, A RENAISSANCE WIND BAND—Choral and instrumental music of the Renaissance by Dufay, Josquin, Lasso, Praetorius, others. Metropolitan Museum Medieval Sculpture Court at 6:30 and 8:30. $23 (570-3949).

NEW YORK CHAMBER SYMPHONY—See 12/19. Today at 3.

ALEKSANDRA ROMANIC, pianist (N.Y. recital debut). Music of Bach-Busoni, Brahms, Schumann, Prokofiev. Alice Tully Hall at 8. $10.

HANUKKAH CONCERT AND SING-IN—Excerpts from Handel's *Judas Maccabaeus*, and traditional songs. Hebrew Arts School program, Merkin Concert Hall at 7. $8.

AN AMERICANA CHRISTMAS—The West Side Madrigalists, in costume, performing Colonial tavern songs and traditional Christmas music. Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. Contribution.

CHRISTMAS RAPPINGS—See 12/17. Today, at 5, a champagne benefit performance; $20 (245-8128).

ROB SCHNEIDERMAN TRIO, with Akira Tana and Michael Formanek; guest artist George Coleman. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8:30. $6.

CANDLELIGHT CAROL SERVICE—Music by Liljestrand, Rutter, Tye, performed by Handbell Choirs, the Calvary Choir, and instrumentalists. Calvary Baptist Church, 123 W. 57th St., at 6. Offering.

GRACE CHURCH CHORAL SOCIETY—See 12/17. Today at 4.

CANTERBURY CHORAL SOCIETY, Charles Dodsley Walker conductor; orchestra and soloists. Annual sing-in of the Advent and Christmas portions of Handel's *Messiah.* Church of the Heavenly Rest, Fifth Ave. at 90th St., at 4. $10 (289-3400).

"CHRISTMAS FESTIVITIE"—The Columbus Brass, countertenor Jeffrey Dooley, Mary Jane Newman organist-conductor. Baroque music and Christmas carols; music by Gabrieli, Palestrina, Purcell, Telemann. Holy Trinity Episcopal Church, 316 E. 88th St., at 5. $7.

CANDLELIGHT CAROL SERVICE—Holy Trinity Choir, soloists, Bach Orchestra; Frederick Grimes organist-director. Music by Bach, Saint-Saens, Britten, Corelli, others. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5 and 7:30. Offering.

MANHATTAN MARIMBA QUARTET—Works by Bach, Brahms, O'Carolan, Levitan, Leroy, Breuer. Immanuel Lutheran Church, Lexington Ave. and 88th St., at 3. $5.

A CELEBRATION OF HANUKKAH—Hebrew Arts Chorale, Elayne Robinson Grossman director. Classic and contemporary Jewish music, sung in Yiddish, Hebrew, Ladino, English, with piano, guitar, and *tof* (drum). JASA, Green Auditorium, 40 W. 68th St., at 2. $1.

MUSIC OF CHRISTMAS—Notre Dame Choir, David Schofield director. Music of the Renaissance, traditional carols, selections from Charpentier's *Messe de Minuit pour Noel.* Church of Notre Dame, 405 W. 114th St., at 2:30. Offering.

CANDLELIGHT CAROL SERVICE—Riverside Choir, Inspirational Choir, Youth Choirs, Handbell Choir, instrumentalists. Riverside Church, the Drive at 122nd St., at 4 and 6:30. Offering. Preceded at both 3 and 6 by James R. Lawson, carillonneur, playing carol settings.

CANDLELIGHT SERVICE—St. Luke's Chamber Orchestra, St. George Singers, Children's Choir, dancers; George Mims director-organist. Choruses from Handel's *Messiah*; African freedom songs, American spirituals, European carols. St. George's Church, 209 E. 16th St., at 3:30. Offering.

CHRISTMAS CHORAL CONCERT—Choirs and soloists of St. Luke's, William Entriken director. Britten's *A Ceremony of Carols;* Soler's Double Organ Concerto; Charpentier's *Midnight Mass for Christmas;* songs arranged by Wertsch. Church of St. Luke in the Fields, Hudson and Grove Sts., at 4. $5.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Gail Wynters and Friends; offering. At 7: Christmas concert, with Jackie Arnold and Friends. Lexington Ave. and 54th St. (935-2200).

MIDTOWN JEWISH COMMUNITY BENEFIT CONCERT—Cantors Peter Barron, Mayer Davis, Moshe Geffen, and other cantors, in a program sponsored by twelve midtown institutions and benefiting midtown projects such as the West Side Division Ambulance Corps. West Side Institutional Synagogue, 122 W. 76th St., at 2. $20; patrons $100 for two, with reception following (737-6900).

CHOI-LIANG LIN, violinist/**ANDRE-MICHEL SCHUB,** pianist. First New York appearance as a duo, with music by Beethoven, Prokofiev, Pastorale (N.Y. premiere), Brahms. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 2. $12–$15.

BARGEMUSIC—Guest artists: flutist Julius Baker, oboists Laura Ahlbeck, Jerard Reuter; bassoonist Dennis Godburn, trumpeter Stephen Burns, hornists David Jolley, Stewart Rose; violinists Theodore Arm, Ik-Hwan Bae, Hamao Fujiwara, Ida Kavafian; violist Steven Tenenbom, cellists Fred Sherry, Peter Wiley; bassist Peter Lloyd, harpsichordist Robert Wolinsky. Bach's Brandenburg Concertos Nos. 1, 2, and 4. Fulton Ferry Landing, Brooklyn (718-624-4061), at 4. $25 (no tickets at door).

BRONX ARTS ENSEMBLE—Mezzo-soprano Joanna Simon, violinist Gerald Tarack, harpsichordist Masanobu Ikemiya. Vivaldi program, including "Winter" from *The Four Seasons;* excerpts from *Gloria.* Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 2. $8.

AEOLIAN CHAMBER PLAYERS, with violist Eugene Becker. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. Free.

NATIONAL COUNCIL OF STEEL BANDS—See 12/19.

BRONX COMMUNITY AND COLLEGE CHOIR, John C. Hamell conductor. Holiday music, with faculty soloists. Gould Memorial Library, University Ave. and W. 181st St., at 3. Free.

THE CLASSICAL PIANISTS IN RETIREMENT—Elizabeth Chast, Rose Ehrman, Hortence Lopez, Ethel Ratner, Leonard Rostov. "A program for the young and the young at heart," with music by Chopin, Kabalevsky, Bach, others. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Museum donation.

CHRISTMAS CANDLELIGHT VESPERS SERVICE—Chancel Choir, soloists, trumpets amd tympani, Cynthia Powell conductor; Aaron Comins, organ-continuo, and vocal soloists. Christmas portion from Handel's *Messiah.* Flatbush-Tompkins Congregational Church, Dorchester Rd. and E. 19th St., Brooklyn, at 4. Offering.

THE GLORIOUS SOUNDS OF CHRISTMAS—St. Cecilia Choir, organist Halina Kalitka, soloists, Holiday Festival Symphony Orchestra, Avanti Brass Quintet, Oratorio Society of Queens, John Bartisiewicz and David Close conductors. Handel's *Messiah,* Christmas portion; English and Polish carols. To commemorate the 90th anniversary of the founding of the parish of St. Stanislaus Kostka, Roman Catholic. At the church, 607 Humboldt St., Brooklyn, at 3. $10.

Monday, December 21

ORCHESTRA OF ST. LUKE'S, Blanche Moyse conductor; soprano Benita Valente, mezzo-soprano Catherine Robbin, tenor Jon Humphrey, baritone David Evitts; Blanche Moyse Chorale. Bach's *Christmas Oratorio.* Carnegie Hall at 8. $14–$25.

ELIZABETH RICH, pianist/**ROLF SCHULTE,** violinist. Beethoven program, Including Sonatas Op. 31, No. 3, and Op. 30, No. 2. Merkin Concert Hall at 8. $10.

BOSTON CAMERATA—"Nativitat, a Mediterranean Christmas." Music from Spain, Italy, Provence, others; Mediterranean folk music. Metropolitan Museum Medieval Sculpture Court at 6:30 and 8:30. $23.

JANET AXELROD, flutist, with pianist Bernard Rose. Works of Martinu, Bach, Varese, La Montaine, Enesco. St. Michael's Church, 225 W. 99th St., at 8. Free.

PSALTERY—Medieval and Renaissance Christmas music for soprano voices, vielle, and sackbut. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BOYS CHOIR OF HARLEM, Walter Turnbull director. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

GEORGE KEHLER, pianist. Lincoln Center Library at 6. Free.

SING A SONG OF CHRISTMAS—See 12/16.

Tuesday, December 22

MUSIC OF THE BAROQUE (N.Y. debut)—60-member orchestra and chorus from Chicago, conducted by Thomas S. Wikman; with soloists Alicia Purcell, Karen Brunssen, William Watson, Kurt R. Hansen, Richard Cohn, Myron Myers. Bach's *Christmas Oratorio.* Alice Tully Hall at 7:30. $20, $25.

NEW YORK CITY GAY MEN'S CHORUS, Gary Miller conductor; soprano Faith Esham. "Welcome Yule": Works by David Conte (world premiere), Libby Larsen (N.Y. premiere), Adler, other Hanukkah and Christmas music. Carnegie Hall at 8. $8–$25; $1 of each ticket sold will go to NYCGMC AIDS Outreach Fund.

LUZERNE TRIO—Violinist Anna Pelekh, pianist Toby Blumenthal, cellist Bert Phillips. Franck's Sonata in A; Barber's Sonata Op. 6; Arensky's Trio Op. 32. Merkin Concert Hall at 8. $10.

S.E.M. ENSEMBLE—Works by Ben Neill (premiere), Kotik-Niblock, Bach, Young. Paula Cooper Gallery, 155 Wooster St. (674-0766), at 9. $8.

FREDERICK GRIMES, organist. Music of Bach, Daquin, Brahms, Dupre. Holy Trinity Lutheran Church, CPW at 65th St. (877-6815), at 8. Offering.

MARLOW FISHER, violist, with violinist Mary Rowell, bass Jonathon Storck, violists Tina Pelikan and Ruth Kahn. Works by Leclair, Gary Philo (world premiere), Fuchs, Stravinsky, Haydn-Piatigorsky. Lincoln Center Library at 4. Free.

STEVEN MACHAMER, vibraphonist, with violinists Cecelia Hobbs and Aenea Keyes, violist Adria Benjamin, cellist David Calhoun, pianists Gerald Ranck, Gary Hammond. Music by D. Scarlatti, Bach, Corea. IBM Atrium, off Madison Ave. and 57th St., at 12:30. Free.

SOLID BRASS—Holiday program by an ensemble. Music by Tchaikovsky, Holst; carols. Trinity Church, Broadway at Wall St., at 12:45. Free.

SING A SONG OF CHRISTMAS—See 12/16. Today, branch at World Trade Center, southeast concourse.

BROOKLYN HEIGHTS ORCHESTRA, Arturo Delmoni conductor, Edward Markward guest conductor. Overture to Mozart's *The Marriage of Figaro;* Stravinsky's *Pulcinella* Suite; Beethoven's Symphony No. 7. Church of St. Ann and the Holy Trinity, Montague and Clinton Sts., Brooklyn Heights (718-875-7520), at 8. $3.

Wednesday, December 23

AMIRAM RIGAI, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DIANE SPENCER, pianist. Lincoln Center Library at 4. Free.

SING A SONG OF CHRISTMAS—See 12/16. Today, the branch at 415 Madison Ave.

Thursday, December 24

NEW YORK STRING ORCHESTRA, Alexander Schneider conductor; baritone William Sharp, oboist Diane Lesser, organist-harpsichordist. Bach's Cantata No. 82; Mendelssohn's Symphony No. 10; Bach's Brandenburg Concerto No. 3. Carnegie Hall at midnight. $7–$25.

FESTIVAL OF NINE LESSONS AND CAROLS—Riverside Choir and Handbell Choir. Riverside Church, the Drive at 122nd St., at 8. Offering. Preceded at 7:30 by carillonneur James R. Lawson playing carol settings and a swinging peal.

HOLY TRINITY LUTHERAN CHURCH—Music for the Holy Eucharist services at 5 and 11 p.m. includes Bach's Cantata 191 and *Sheep May Safely Graze;* selections from Handel's *Messiah;* and traditional Christmus music. Holy Trinity Choir and Bach Orchestra. 65th St. and CPW. Offering.

BARGEMUSIC—See 12/20. Tonight at 7:30.

Friday, December 25, Christmas Day

JAMES R. LAWSON, carillonneur. Music for Christmas, arrangements of music by Bach, Handel, and carols. Riverside Church, the Drive at 122nd St., at noon. Free.

Saturday, December 26

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor. Complete Brandenburg Concertos of Bach. 92nd Street Y at 8. $20.

P.D.Q. BACH—Professor Peter Schickele and the usual suspects will somehow get into Carnegie Hall again this holiday season, with (naturally) two world premieres by the Old Master: The Orchestral Prelude to the lost opera *Einstein on the Fritz,* and the Sonata Inamorata for Piano Four Hands (yes, but whose?). The New York Pick-Up Ensemble, conductor Jorge Mester, pianist Virginia Lum, houndentenor Dietrich Fischer-Bauau. Works include P.D.Q.'s Canine Cantata "Wachet Arfl," the Echo Sonata for two unfriendly groups, and Concerto for Bassoon Vs. Orchestra. Haydn's *Andante Cantabile* has somehow sneaked into the program, too. Carnegie Hall at 8. $14–$24.

THRUSTON JOHNSON, violinist/**DAVID GARVEY,** pianist. "The Sound of Scandinavia": music by Siebelius, Nielsen, Greig, Sjogren, and Icelandic composers. Weill Recital Hall at Carnegie Hall at 8:30. $15.

AMIRAM RIGAI, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

Sunday, December 27

NEW YORK CORNET & SACBUT ENSEMBLE—With the Philadelphia Renaissance Wind Band (N.Y. debut). "A Joyful Noise"—holiday music for Renaissance bands, by Isaac, Josquin, Gabrieli, others. Merkin Concert Hall at 8. $8.

NEW YORK CHAMBER SYMPHONY—See 12/26. Today at 3.

GWENETH BEAN, contralto/**RICHARD COWAN,** bass-baritone. "A Holiday Musicale," by the Wagner Society and American Landmark Festivals. With pianist An-

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thony Pappano. Music of Wagner, Mahler, Ibert, others, including the Wanderer-Erda scene from *Siegfried*. Theodore Roosevelt Birthplace, 28 E. 20th St. (749-4561), at 2:30. $10 (must reserve), or $50 patron.

P.D.Q. BACH—See 12/26. Today at 3.

BACH VESPERS—Choir, Bach Orchestra, soloists, Frederick Grimes organist-conductor, organist Nancianne Parrella. Bach's *Christmas Oratorio,* Part III, and Canonic Variations on "Von Himmel Hoch." Holy Trinity Lutheran Church, CPW and 65th St., at 5. Offering.

ROMAN ROMANOV, Russian gypsy singer, with artists from the Shostakovich Music and Art School. JASA, 40 W. 68th St. (724-3200), at 1. $8.

ST. PETER'S CHURCH—At 5: Lola Dunn and Friends. At 7: Bob Cunningham Birthday Party; $10. Lexington Ave. and 54th St. (935-2200).

CHRISTMAS CAROLS, "from the very earliest to the very modern." Calvary Baptist Church, 123 W. 57th St., at 3. Offering.

BARGEMUSIC—See 12/20. Today: Brandenburg Concertos Nos. 6, 5, and 3. Artists are Mr. Arm, Mr. Baker, Mr. Bae, Miss Kavafian, Mr. Tenenbom, Mr. Sherry, Mr. Wiley, Mr. Lloyd, Mr. Wolinsky, and violists Cynthia Phelps and Eriko Sato. The same program 12/31 at 7:30 (benefit, $60).

Monday, December 28

P.D.Q. BACH—See 12/26.

"MESSIAH" SING-IN—See 12/16.

AIDA RUBENSTEIN, pianist. Lincoln Center Library at 4. Free.

Tuesday, December 29

NEW YORK STRING ORCHESTRA, Alexander Schneider conductor; violinist Pamela Frank, cellist Peter Wiley. Haydn's Symphony No. 90, Stravinsky's *Apollon Musagete;* Brahms's Double Concerto for Violin and Cello. Carnegie Hall at 8. $7–$25.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Kathleen Battle; Boys Choir of Harlem. A New Year's weekend gala concert, with music of Gershwin, Lehar, Offenbach, Johann Strauss Jr.; also spirituals, other songs. Avery Fisher Hall at 7:30. $7.50–$35. Also 12/30, 31, 1/2 at 8. Note: 12/31, New Year's Eve Gala, $10–$50.

SALVATORE LOCASTRO, pianist. Lincoln Center Library at 4. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through April 16, 1988. Tickets, $16–$95. 12/14 at 8: Puccini's *Turandot,* Santi conducting; Ghena Dimitrova (debut), Millo, Popov, Plishka. 12/15 at 8: Strauss's *Die Fledermaus*, Rosenthal conducting; Daniels, Kilduff, Troyanos, Rendall, Best, Nicolai, Devlin, Mazura, Caesar. 12/16 at 8: Verdi's *Il Trovatore,* Bonynge conducting; Sutherland, Budai, Pavarotti, Nucci. 12/17 at 8: Verdi's *La Traviata,* Fulton conducting; Tomowa-Sintow, Raffanti, Schexnayder. 12/18 at 8: *Turnadot;* same as 12/14. 12/19 at 2: *Il Trovatore;* same as 12/16 (broadcast, WQXR). 12/19 at 8: *Die Fledermaus*; same as 12/15. 12/21 at 8: Offenbach's *Les Contes d'Hoffmann,* Charles Dutoit conducting (debut); Bradley, R. Alexander, Troyanos, Susan Quittmeyer (debut), Shicoff, Morris, Laciura, Velis, Macurdy. 12/22 at 8: *La Traviata;* Tomowa-Sintow, Rosenshein, Milnes. 12/23 at 8: *Turandot;* same as 12/14. 12/24 at 8: *Die Fledermaus;* Daniels, Dobish, Boozer, Rendall, Best, Hartman, Devlin, Malas, Caesar, Karen Chapman (debut). 12/25 at 8: *Les Contes d'Hoffmann;* same as 12/21, except Dworchak for Macurdy. 12/26 at 2: *La Traviata;* same as 12/22 (broadcast, WQXR). 12/26 at 8: *Turnadot;* same as 12/14. 12/28 at 8: *Die Fledermaus.* 12/29 at 8: *Turandot.* 12/30: *Les Contes d'Hoffmann.* 12/31: *Die Fledermaus.* 1/1: *La Traviata.* 1/2: *Les Contes d'Hoffmann ; Turandot.*

Next Wave Festival

NIXON IN CHINA, by John Adams, libretto by Alice Goodman. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 12/15, 17 at 8. Final performances. $15–$40.

Other

JAKOB LENZ, by Wolfgang Rihm, libretto by Michael Frohling. Juilliard American Opera Center, Juilliard Theater, 155 W. 65th St. (874-7515). 12/15 at 8. $10, Juilliard benefit.

ELEKTRA—Boston Symphony, Ozawa, Behrens, Ludwig. 12/18, Carnegie Hall at 8. Sold out.

AMAHL AND THE NIGHT VISITORS, by Menotti. Il Piccolo Teatro dell'Opera, with the Brooklyn Philharmonic Orchestra conducted by Tania Leon. Brooklyn Academy of Music, 30 Lafayette Ave. (718-855-4751). 12/22, 23 at 10:30 a.m. and noon. $10, $15.

NEW YORK GILBERT & SULLIVAN PLAYERS—Holiday repertory season. *The Yeomen of the Guard:* 12/17, 18, 1/6, 7, 8 at 8; 12/19, 1/9 at 3 and 8; 12/20, 1/10 at 3. *H.M.S. Pinafore:* 12/22, 23, 29, 30, 31, 1/1 at 8; 12/26, 1/2 at 3 and 8; 12/27, 1/3 at 3. Symphony Space (769-1000). $15–$25; children, seniors, $10–$20. New Year's Eve Gala, $5 extra.

AMAHL AND THE NIGHT VISITORS, by Menotti. Metropolitan-Duane Music-Drama Dept., at Metropolitan-Duane United Methodist Church, Seventh Ave. at 13th St. (243-5470). 12/17, 18 at 8; 12/19 at 3 and 8; 12/20 at 3. $5; children, seniors $3; benefit for church organ restoration fund.

LA BOHEME, by Puccini. Amato Opera, 319 Bowery (228-8200). 12/31, 1/2 at 7:30; 1/3 at 2:30. $12. Children, seniors $10. New Year's Eve gala includes buffet supper, champagne, dessert; $45.

BABES IN TOYLAND, by Victor Herbert. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 1/3: Wed.–Sat. at 8; also Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends. Children under 12, seniors, $12 at all times.

DON GIOVANNI, by Mozart. English concert version, by Lyritas. Trinity School, 101 W. 91st St. (362-7439). 12/16 at 8. $5.

SIDESTREET OPERA—Staged excerpts from *Anna Bolena, Die Walkure, Madama Butterfly, Der Rosenkavalier.* Christ and St. Stephen's Church, 120 W. 69th St. 12/14, 15 at 8. $5.

REPERTORIO ESPANOL—*La Zarzuela,* an anthology of zarzuela music. Gramercy Arts Theater, 138 E. 27th St. (889-2850). 12/20 at 3. $16.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21, 1988. Tickets, $5–$42. Through 1/3: *The Nutcracker*. Note: many are sold out; no performance Christmas. Repertory resumes 1/5/88.

Alvin Ailey American Dance Theater

CITY CENTER THEATER—Through 12/27. Tickets, $10–$35. 12/15 at 8: *Speeds, Vespers,* by Ulysses Dove (company premiere), *Caverna Magica.* 12/16 at 8: "In the Black Tradition"—*Blues Suite, Cry, Suite Otis, Revelations.* 12/17 at 8: *Divining, Treading, Night Shade, Memoria.* 12/18 at 8: *The Lark Ascending, Cry, Survivors, For Bird With Love.* 12/19 at 2: *Speeds, Night Shade, The Stack-Up.* 12/19 at 8: *Caverna Magica, Vespers, Revelations.* 12/20 at 3: *Night Creatures, Cry, Survivors, Memoria.* 12/20 at 8: *The Stack-Up, Suite Otis, Revelations.* 12/22 at 8: *Bad Blood, Survivors, The Stack-Up.* 12/23 at 8: *Divining, Witness, For Bird With Love, Revelations.* No performance 12/24. 12/25 at 8, 12/26 at 2 and 8: "The Magic of Katherine Dunham." 12/27 at 3: *Blues Suite, Cry, Vespers, Suite Otis.* 12/27 at 8: *Memoria, Caverna Magica, Revelations.*

Alwin Nikolais//Murray Louis

JOYCE THEATER—12/15–1/17/88. Tickets, $22. 12/15 at 7, 12/18 at 8, 12/19 at 2 and 8, 12/20 at 2, 12/27 at 7:30: *Pond, Stravinsky, Persons & Structures, Eruptions and Entanglements* (world premiere) by Nikolai, *Gallery.* 12/16, 17, 12/29 at 8, 12/20 at 7:30: *Glyphics, Odyssey, Kaleidoscope, Bach Suite.* 12/21, 22 at 8; 12/24, 27 at 2: *Crucible,* new work (world premiere) by Louis, *Tensile Involvement, Four Brubeck Pieces.* 12/23 at 8, 12/26 at 2 and 8: *Schubert, Arc et Ciel* (U.S. premiere) by Nikolai, *Blank on Blank* (world premiere) by Nikolai, A Nikolai-Louis Grab Bag. 12/28 at 8: *Graph, Porcelain Dialogues, Junk Dances* (with guest artist Phyllis Lamhut). No performance Christmas Day.

The Joffrey Ballet

CITY CENTER THEATER—12/30–1/3/88. Tickets $7.50–$40. *The Nutcracker;* New York premiere of a collaboration among Robert Joffrey, Gerald Arpino, and Geroge Verdak, with the Tchaikovsky music, scenic design by Oliver Smith, costumes by John David Ridge, mice and other creations by Kermit Love, and lighting by Thomas Skelton. 12/30 at 7:30; 12/31, 1/1 at 3; 1/2, 3 at 2 and 7:30.

Other

DANCE EXPRESS (formerly Dinosaur Dance Company)—First N.Y. season, with works by guest choreographers Hans van Manen and Carolyn Carlson. Triplex Theater, BMCC, 199 Chambers St. (618-1980). 12/17 at 7:30; 12/18, 19 at 8. $10.

DANCE CENTER OF THE 92nd STREET Y—Two series. 12/19, 20, 21, 22 at 8: **New Worlds, New Companies: An Evening of Works in Repertory**—by Michael Schumacher, Mark Haim, Katherine Howard, Keith Young . . . **Solo Flight:** 12/26, 27 at 8, Judy Landis. 12/28, 29 at 8, Margie Beals. 92nd Street Y. $10 for each program.

FRESH TRACKS—New work by seven.Leo Beckwith, Ron Brown, D.J. McDonald, Jennifer Sargent, Melanie Slater, Dara Van Laanen and Dean Moss. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/15, 22 at 8. $8.

GEULAH ABRAHAMS DANCEWORKS—"Danceworks in Concert '87," including two premieres. One Hundred Grand, 100 Grand St. (924-0077). 12/19 at 8. $8.

JEAN CHURCHILL, with company, in six works. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 12/19, 20, 21 at 8:30. $7.

KEITH YOUNG DANCE—Includes a world premiere, with music by and performed by Karen Vogelsang. Whitney Museum at Equitable Center, 787 Seventh Ave. between 51st and 52nd Sts. (554-1113). 12/18 at 7. Free.

MIMI GARRARD DANCE THEATRE—Includes a premiere. Company's Studio Theater, 155 Wooster St. (674-6868). 12/17, 18, 19 at 8; 12/20 at 3. $8.

NEUBERT BALLET COMPANY/CHILDREN'S BALLET THEATRE—"Ballet for the Young at Heart": excerpts from *The Airport Ballet, Little Women, Little Rats of the Paris Opera,* others. Carnegie Hall Room 819, 881 Seventh Ave. (246-3166). Every Sun. 12/20 through 1/31. Donation: from $8.

NEW WORLD DANCE THEATRE—"Winter—an architectural dance vision." Seven dances with seven dancers; four premieres. Michael Chekhov Studio, 19 W. 36th St. (924-0077). 12/18, 19 at 8; 12/20 at 7. $6.

NEW YORK THEATRE BALLET—The Nutcracker, choreography by Keith Michael, in a one-hour version with narration. Brooklyn Center, Whitman Hall at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 12/20 at 2. $5.

NIKOLAIS/LOUIS ALUMNI ASSOCIATION—Concert to benefit the Scholarship Fund, with works by several choreographers, including Bob Beswick, Candice Christakos. Choreospace, 33 E. 18th St. (777-1120). 12/29, 30 at 8. $15.

RACHEL HARMS DANCE COMPANY—World premiere of *Blue Foxes,* a work in ten movements to recent recordings by the World Saxophone Quartet. St. Mark's Church, Second Ave. and 10th St. (924-0077). 12/17, 18, 19, 20 at 8. $8.

STEPHANIE SKURA & COMPANY—*Stopstartswat,* a solo;. also *Cranky Destroyers.* "The 11 O'Clock New(s)" at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/18, 19 at 11 p.m. $7.

SUSAN MARSHALL & COMPANY—*Companion Pieces.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/14, 17, 18, 19, 21 at 8; 12/20 at 3. $8.

YOUNG DANCERS IN REPERTORY—Performers ages 12–18. A holiday program that includes Weidman's *Christmas Oratorio,* to Bach's music. Brooklyn Museum, Eastern Pkwy. 12/27 at noon. Museum donation.

OTHER EVENTS

CELEBRATIONS IN MANHATTAN this week, in either a city-wide or a quieter more neighborhood mood: The annual **Fifth Avenue Holiday Festival,** 12/20, 11 a.m.–3, between 34th and 57th Sts. No traffic, just strollers and entertainers and window browsing and inside shopping. There'll be stages at 36th-37th Sts., on the Library steps at 40th–42nd Sts., at St. Patrick's Cathedral at 50th St., and 55th St., and appearing on them will be flamenco and Norwegian dancers, Brooklyn Philharmonia Chorus, Renaissance Street Singers, On the Lam Street Band, Artie Miller Jazz Ensemble, and more. The Department of Parks Skatemobile and Arts and Crafts mobile will be stationed in the 40s, and at 43rd St. you'll find a display vehicle on loan from the Fire Department . . . **Hanukkah,** the Festival of Lights, will be marked nightly at sundown with the lighting of a candle of the 32-foot menorah in Grand Army Plaza, Fifth Ave. at 59th St., from 12/15 to 22 . . . West Villagers look forward to the annual **Christmas Caroling Walk of the West Village Chorale,** this year 12/18 at 7, starting from St. Luke in the Fields on Hudson near Christopher Sts. Anyone can join in, and if you live along the route, lean out your window and listen to the familiar sounds as the singers stroll by: to W. 10th, along Bleecker, east on Bank to W. 4th, down to Grove and Barrow and back to the church for refreshments; 718-499-1611 for information . . . **Fiesta Navidena Puertorriquena,** 12/19 at 7, is a traditional Christmas celebration with lots of music, dancing, and food. The lively sounds will come from Los Pleneros de la 21 and El Sexteto Criollo Puertorriqueno, and you'll hear bomba, plena, and jibaro all night long. Homemade foods to buy, too; $3 admission, ages under 6 and over 60 free (691-9510). It's at the Campos Plaza Community Center, 611 E. 13th St. . . . A gentle and sweet thought: You're invited to take your favorite stuffed animal to the annual **Blessing of the Animals,** during the family service at **Central Presbyterian Church,** 12/24 at 6, Park Ave. at 64th St.; there'll be carols, too, and of course, live pets are welcome, too . . . **Hanukkah and the Winter Solstice: A Light in the Dark,** a seminar by Rabbi Ari Korenblit, is designed to inform anyone interested about the meaning of the holiday, through songs and words and historic references. At Sutton Place Synagogue, 225 E. 51st St., 12/16 at 7:30. It's a free event . . . At **the World Trade Center,** there's a Games Expo, 11 a.m.–3, 12/17, 18, with reps from some of the top challengers on hand to talk and demonstrate . . . The **Port Authority** is presenting music groups to serenade commuters at the 42nd–40th St. terminal, the George Washington Bridge station, and PATH at the World Trade Center: you'll have to hunt them down, but if you're a regular visitor, you'll find the sounds . . . **Central Park's Pinetum** is the site of an Urban Park Rangers Walk and Talk, 12/20. Visitors will help decorate a symbolic single tree; caroling and refreshments, too; 397-3080 to reserve.

THE MAGNIFICENT CHRISTMAS SPECTACULAR—Radio City Music Hall's annual holiday family show, on now through 1/6/88. Sixth Ave. and 50th St.; performances at varying times, tickets $24, $27 (757-3100 for information).

MORE FESTIVITIES IN THE BOROUGHS—At the Queens County Farm Museum, **An Old-FashionedAmerican Holiday,** 12/20, at 2 and 5, is just that: a "costumed entertainment, with the music, songs, and stories of 19th-century America, and the varied people who brought them here," featuring Peter and Dorothy Mesney. You'll hear Watchnight spirituals and Hanukkah songs, see a *procession de los posados* around the farmyard, and listen to musical narratives about Christmas traditions. 73-50 Little Neck Pkwy., Floral Park (718-347-3276). $4 admission, and of course you can also have a gander around the grounds . . . The **Revels at Wave Hill** take us back another few centuries to the medieval age, for a mummers play, with choruses and pageantry, drama, dance, and song, in the Armor Hall of the estate-gardens in Riverdale, the Bronx (549-3200). Dates are 12/19 at 3:30 and 7, with admission $10, children and seniors $6. There's an open dress rehearsal 12/18 at 8; $4 and $2 . . . In Staten Island, at **Clay Pit Ponds State Park Preserve** (718-967-1976), adults can take a wreathmaking workshop, 12/20, 10–11:30 a.m. or 1–2:30; it's free, but reservations are necessary.

BROWSERS AND BUYERS AND COLLECTIBLE-COLLECTORS are hereby alerted to a flock of sales at which to track down THE right addition to a gift list—or one's own shelf. **Earthworks Pottery,** the school-cum-shop at 1705 First Ave. at 88th St., is celebrating its 15th year, and staging an exhibition/sale through Christmas, with its usual wide-ranging one-of-a-kind wares, from candlesticks to casseroles, both useful and decorative crafted pieces. Tue.–Thur. noon–8, Fri.-Sun. noon–5:30 . . . The **Municipal Art Society City Spirit Holiday Bazaar,** 12/18, 19, 20, 10 a.m.–6, brings together under one roof some gift-buying ideas from a number of the boroughs' top institutions, from the Architectural League to the Studio Museum of Harlem, and including the Brooklyn Botanic Garden, Cooper-Hewitt Museum, the Queens Hall of Science, and Lyndhurst Manor (a Westchester drop-in). The "roof" is the Urban Center, 457 Madison Ave. at 51st St. . . . The **Indian Market of the American Indian Community House** continues through 12/24 at 164 Mercer St. (591 Broadway), second floor, daily beginning 12/16. You'll find Hopi and Apache pottery, Navajo rugs, Iroquois baskets, and all kinds of silver jewelry, drawings, and paintings. 12/19 at 5: a $3-per-ticket raffle drawing for a blanket . . . A sale of holiday **poinsettias at the Horticultural Society of New York,** 128 W. 58th St., will be open through Christmas Eve, with the red, white, pink, and splash blooms available in many sizes. (What, you inquire, is "splash?"—it's white with a rose blush.) Hours are Mon.–Fri., 10–6; to noon only 12/24 . . . Pottery, patchwork pillows, toys, jewelry—all handmade—at a benefit **Crafts Sale for Human Rights,** at Our Studios, 622 Broadway north of Houston St.; 12/19, 20, noon–8; $1 donation to the Westside Committee for Human Rights . . . Two holiday-minded sales with books a specialty: The YM-YWHA of Washington Heights and Inwood **Jewish Book and Gift Fair,** through 12/20, 11 a.m.–4, at 54 Nagle Ave. Also the open house and sale at the **Center for Book Arts,** 12/19, noon–6; 626 Broadway, between Bleecker and Houston Sts. You'll find limited editions, poetry, cards, decorated and handmade paper, calendars and datebooks, children's titles, books for artists, handbound volumes, and much more for any bibliophile you know . . . More crafts, these in international accents: At **Castillo Gallery,** 7 E. 20th St., gourds from Africa, Japanese enamels, ceramic jewelry from Trinidad, photography, paintings, sculpture, scarves. 12/18, 19, noon–8:30 . . . The **Y's Craft Students League** is holding its annual sale of new work, through 12/18 at Lexington Ave. and 53rd St., hours 11–7 Mon.–Thur., 11–3 Fri. Hand-marbled paper, jewelry, casseroles, pottery and stone and metal in a wide range . . . The **Tibet Fair** of the Tibetan Association is back for a repeat performance 12/19, 20, 11 a.m.–6, at the Eastside International Community Center, 330 E. 45th St. Art and artifacts, books, food, antiques, rugs, clothing. Admission, $1.50, to benefit Tibetan refugees . . . Two more repeat sales, both of these on rather a large scale and with a wide, wide range and variety of wares: The **WBAI Holiday Crafts Fair,** in its final weekend 12/18–20, Fri. 5–9, Sat. and Sun. noon–7, up at Ferris Booth Hall, Columbia territory, Broadway and 115th St. $5 admission to browse through two floors; benefit for the listener-supported station . . . At Martin Luther King Jr. High School, the **Lincoln Square Area Crafts Festival,** 12/19, 20, 11–7. Admission, $4, and there's jazz to browse by and food available. Santa Claus will drop in for chats each day.

BRIEF CALENDAR NOTES—Romantic poetry and chamber music combine at the **Poetry Center of the 92nd Street Y,** Lexington Ave., 12/14 at 8, in a reading/concert by the writer Galway Kinnell and the Canterbury Trio. Words by Blake, Whitman, Wordsworth, et al; music by Chopin, Ives, Schubert, and more. $8 admission . . . **The Fun's Over: The East Village Scene Gets Burned by Success,** a story by Amy Virshup in this magazine (June 22, 1987) is the topic for an evening's discussion and (no doubt) argument, 12/17, 7–9 p.m., at the Emanu-el Midtown YM-YWHA, 344 E. 14th St. (674-7200). With the writer on the platform: Bill Stelling, owner of 56 Bleecker gallery; Pat Hearn of the Pat Hearn Gallery, art teacher and lecturer Toby Kurzband as moderator. $3 admission . . . **The Story Lady, Jackie Torrence,** will appear 12/18 at 7:30 up at Davis Hall, CCNY, W. 133rd St. and Convent Ave., in a program geared for adults, but suitable for any holiday-excited folks, as she'll be be spinning tales and legends about Christmas in the South. $12, students and seniors $7.

TOURS

FIFTH AVENUE—A tour of the avenue, 50th–59th Sts., in its holiday mood. 12/20, meet at 11 a.m. N.W. corner of Fifth Ave. and 50th St. $5.

SOUTH STREET SEAPORT MUSEUM—A **Lamplight Tour With the Ghost of Herman Melville;** from the Visitors' Center, 12/9–13, 16–20; Wed.–Fri. at 6:30, Sat. Sun. at 4:30 . . . **Christmas at Sea;** exploring a sailor's life at sea; meet at Pier 16 Pilothouse. Weekends through 12/26, at 2 and 4. Each included in Museum admission: $4 adults, $2 children. Closed Christmas and New Year's Day.

CHRISTMAS IN NEW YORK—Two-hour tours by night and by day, taking in the holiday sights, with Sidewalks of New York (246-3811, ext. 885). Daily in Dec.; $10. Ask also about "Ye Olde Tavern Tour," "Historic Churches of New York," "The Ghosts of New York," others.

SHOREWALKERS OF NEW YORK—From Dobbs Ferry to 242nd St., along the Aqueduct and Hudson River: 12/19, meet at Dobbs Ferry R.R. station at 9 a.m. From Wave Hill to Yonkers: 12/20, meet at noon, Broadway and 250th in the Bronx. $3 (663-2167).

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walk: 12/27, upper Manhattan and two churches: the Cathedral of St. John the Divine and Riverside Church. Meet at 12:20 at the Cathedral, Amsterdam Ave. and 112th St. $1, plus 25 cents admission to the Riverside tower.

SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (563-8300). 12/15 at 7:30: vs. Milwaukee; 12/17 at 7:30: vs. Philadelphia; 12/19 at 7:30: vs. New Jersey; 12/23 at 7:30: vs. Chicago; 12/25 at noon: vs. Detroit; 12/29 at 8: vs. Portland . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 12/15 at 7:30: vs. San Antonio; 12/16 at 7:30: vs. Dallas; 12/21 at 7:30: vs. Utah; 12/23 at 7:30: vs. Philadelphia; 12/27 at 7:30: vs. Cleveland; 12/29 at 7:30: vs. Milwaukee. $6–$25.

HOCKEY—**Rangers,** Madison Square Garden Arena (563-8300). 12/16 at 7:30: vs. New Jersey; 12/20 at

SOLUTIONS TO LAST WEEK'S PUZZLES

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OTHER EVENTS

7:30: vs. Pittsburgh; 12/22 at 7:30: vs. Philadelphia; 12/27 at 7:30: vs. Boston. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 12/15 at 8:05: vs. St. Louis; 12/19 at 7:05: vs. Philadelphia; 12/26 at 7:05: vs. Boston; 12/29 at 8:05: vs. Rangers. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 12/17 at 7:45: vs. Pittsburgh; 12/26 at 1:35: vs. Rangers; 12/28 at 7:45: vs. Islanders. $10–$19 . . . **Collegiate Hockey Invitational,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 12/27 at 4: Harvard vs. University of Illinois (Chicago); at 7: Boston College vs. University of Minnesota; 12/28 at 4: Consolation game; at 7: Championship game. $8–$12.50 (per day).

BOXING—Madison Square Garden Felt Forum (563-8300). 12/17 at 7: Holiday card with Michael "The Silk" Olajide, James "Buddy" McGirt, and Michael "Dynamite" Dokes; 6 preliminary bouts. $10–$20.

WRESTLING—Madison Square Garden (563-8300). 12/26 at 8. *World Wrestling Federation professional matches.* $9–$15.

STEPS—4-Mile Holiday Run, 12/20 at 9:30 a.m.: Runners of all ages and paces are expected to compete in this run, which begins and ends at 90th St. and Fifth Ave.; also at 9:40 a.m.: **NYRRC 30-Kilometer Championship,** for all ages and paces; begins and ends at same location (prizes will be awarded); both competitions sponsored by the New York Road Runners Club (860-4455). $12; NYRRC members, $9.

COLLEGE BASKETBALL—ECAC Holiday Festival, Madison Square Garden (563-8300). 12/28 at 7: Kansas vs. Memphis State; at 9: Marist vs. St. John's; 12/30 at 7: Consolation game; at 9: Championship game. $11–$15 (per night) . . . **St. John's University,** Alumni Hall, Grand Central and Utopia Pkwy., Queens (718-990-6217). 12/18 at 7: Women vs. Fordham; 12/29 at 6 and 8 and 12/30 at 1 and 3: Rev. Joseph T. Cahill Invitational including women's teams from W. Kentucky, Oregon, Cheyney St. and St. John's (free); 12/19 at 8: Men vs. Niagara. $8 . . . **New York University,** 181 Mercer St., at Bleecker St. (998-2029). 12/18 at 7: Women J.V. vs. Suffolk County (free); 12/28 at 6 and 8: Chase Manhattan—NYU Holiday Tournament with men's teams from Catholic University of America, Tufts University, St. Norbert's College, and New York Universtiy; 12/29 at 2: Consolation game; at 4: Championship game. $2 students, $5 non-students (per day).

HORSE RACING—Aqueduct, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 12/19, Nashua; 12/20, Tempted; 12/26, Bertram Bongard (NYB); 12/27, Alex Robb (NYB); 12/29, Ticonderoga Hdcp. (NYB).

CHILDREN

SESAME STREET LIVE!—Madison Square Garden Felt Forum (563-8300). An all-new musical spectacular starring Big Bird and the ABC's. 12/19 at 10:30 a.m. and 2; 12/20, 27, and 1/3 at 1 and 4:30; 12/21–23 at 11 a.m.; 12/25 at 2:30; 12/26 and 1/2 at 10:30 a.m., 2, and 5:30; 12/28–30 and 1/1 at 11 a.m. and 2:30. $9; $10.50.

THE BIG APPLE CIRCUS—Though 1/3; this year's theme is *The Mysterious East. December performances:* 12/21 at 7:30; 12/16 and 18 at 2 and 7:30; 12/15, 17, and 22 at 11 a.m. and 7:30; 12/19, 20, and 27–30 at 12:30 and 4; 12/26 at 12:30, 4, and 8; 12/25 at 12:30 and 4; 12/31 at 2 and 9:30. Trump Tent, Damrosch Park at Lincoln Center, between the Metropolitan Opera House and State Theater. (391-0767). $10–$35 (reserve). Please note: Some performances are sold out.

THE NUTCRACKER—Enjoy this classical ballet performed by dancers on stilts. 12/19 at 1. Borough of Manhattan Community College, The Triplex, 199 Chambers St. (618-1980). $5.

DAVY JONES' LOCKER—A gala puppet musical extravaganza by Bil Baird's Marionettes. 12/19–1/3 at 1 and 3:30 (no performances 12/25 or 1/1). Orpheum Theatre, 126 2nd Ave. at 8th St. (246-0102). $15.

A CHRISTMAS CAROL—The Dickens classic for the whole family. 12/16–1/3 at 7:30 (no shows, Mondays, or 12/24, 12/31). Courtyard Playhouse, 39 Grove St. off Seventh Ave. (496-4288). $5; adults, $7.

BEING GREEN—Karen Hamilton presents a poetry and song program to celebrate Hanukkah and Christmas. 12/18 at 3. Jefferson Market Branch Library, 425 Ave. of the Americas, (243-4334). Free (reserve).

DINOSAURS, PUPPETS, AND PICASSO—Marshall Izen presents puppetry, storytelling, and artistry for ages 5–12. 12/19, 20, 12/26–29, and 1/2, 3 at 12:30; also 12/30 at 12:30 and 2:30. Theatreworks/U.S.A., Promenade Theatre, Broadway at 76th St. (677-5959). $9; $12.

BREAKFAST WITH SANTA—Elves, Santa, Marcia the Moose, plus hot cocoa and cookies. 12/20 at 11 a.m. Patchiddy Players, 63 W. 92nd St. between Columbus Ave. and C.P.W. (496-1839). $10 (reserve).

HANUKKAH FESTIVAL—Entertainers, carnival games, and storytellers to celebrate the holidays. 12/20, 11 a.m.–3. Brooklyn College, Hillel House, 2901 Campus Rd., Brooklyn (718-859-1151). $1; adults, $2.

WAVE HILL—12/20 at 1: "Asian Folk Tales"—Join storyteller Laura Simms as she explores Asian folk tales; $8. 12/27 at 1: "African Tribal Stories"—African tales about the struggle between good and evil; $7. Wave Hill, Armor Hall, West 249 St. and Independence Ave., Bronx (549-2055).

TWANGER—An old fairytale with a new twist, set to music. 12/19, 20, 26, and 27 at 4. Don't Tell Mama, 343 W. 46th St. (757-0788). $7 (includes soft drink).

LITTLE RED RIDING HOOD—Seymour Barab's opera. Mon.–Thu. at 12:30 and 3; Suns., at 3, 12/27–1/3 (except 1/1). Vineyard Theatre, 309 E. 26th St. (683-0696). $6.

CHILDREN'S FILMS—See *Alice in Wonderland,* 12/28; *Willie Wonka and the Chocolate Factor,* 12/29; *The Red Balloon* and *Winnie the Pooh,* 12/30; showings at 10:30 a.m. and 1:30 each day. National Council of Jewish Women, 9 E. 69th St., btwn. Fifth Ave. and Madison Ave. (535-5900). $5 per film (includes refreshments).

JUGGLING COMIC—The zany comic Ned Gelfars will perform for children. 12/29 at 2. Kings Bay YM-YWHA, 3495 Nostrand Ave., corner of Ave. V, Brooklyn (718-648-7703). $3; adults, $4.

RAFFI AND THE RISE & SHINE BAND—A musical program for children. 12/29 and 12/30 at 2 and 7. Town Hall, 123 W. 43rd St. (947-5850). $11 per ticket ($3, service charge). Reserve.

HOLIDAY PUPPET SHOWS—See *Guess Who Signed the Constitution?, The Three Pigs, Goldilocks, Cinderella* and other tales performed by puppets. 12/14–31 at 12:30 and 1:30 (except Christmas Day). Mezzanine of One World Trade Center (233-2670). Free.

THE GNOMES AT CHRISTMAS—A puppet show with music, mime, and humor. 12/19 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). $1; adults, $3.

FAMILY PROGRAMS—12/20, 12/27, 1–3: "Family Art Workshop"; 12/28–30 at 1: "Ancient Alphabet Scrambles"; noon–5: "Sesame Street Visits the Land of Israel," screenings of television segments of *Sesame Street;* at 2:30: "Lamps, Lamps, and More Lamps," a Hanukkah art workshop. All programs free with museum admission. The Jewish Museum, 1109 Fifth Ave. (860-1888). $2; adults, $4.

PETER PAN—Mary Martin stars in the 1960 color version of this classic television special. Every Tue.–Sat., 12/15–1/2 at 12:05, 2:05, and 4:05; additional screenings every Tue. at 6; also, special Sat. animated features for children at 12:30 through 12/26. The Museum of Broadcasting, 1 E. 53 St. (752-4690). Suggested contributions: Adults, $3; students, $2; children, $1.50. Closed Sundays, Mondays, and holidays.

WINTER WONDERLAND—A puppet show with a winter theme featuring assorted trick puppets. Every Sun. through 12/27 at 1 and 3; also, 12/28 at 1 and 3. The Puppetworks, 287 Third Ave. Brooklyn (718-834-1828). $3.75 (must reserve).

THE NUTCRACKER—The New York Theatre Ballet in a one-hour version of the classic, by Keith Michael, with narration. 12/20 at 2. Brooklyn Center for the Performing Arts, Brooklyn College, Levenson Hall, Flatbush & Nostrand Aves., (718-434-1900). $5 (reserve).

A LITTLE MOON CHRISTMAS—A new Christmas musical about a traveling troupe that makes wishes come true. Every Sat. and Sun. at 1:30 and 4, through 1/10; also, 12/27–31 and 1/2, 3 at 1:30 and 4; evening performances, 12/18, 12/28, and 1/8 at 7:30. Stage Arts, 120 W. 28th St. (627-1732). $5; adults, $5.50.

THE CAT IN THE CASTLE—A musical by Bill Solly. Every Sat. and Sun. at 3 through 12/27. The Wings Theatre Company, 112 Charlton St. (645-9630). $5.

RING AROUND A RAINBOW—A holiday puppet show presented by the Shadow Box Theatre. 12/15–16 and

12/18 at 10:30 a.m.; 12/17 and 12/21–23 at 10:30 a.m. and 12:45. P.S. 76 Auditorium, 220 W. 121st St. (877-7356). $3.

PUPPET SHOWS—*Aladdin and His Lamp,* 12/19–20; *Magic of Puppets,* 12/26–27; *Circus on Strings,* 12/28–29; *Jack & the Beanstalk,* 12/30; all performances at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3.

SPECIAL EXHIBITS—Carnival of Toys—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, a festive array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring of 1988 at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5; Sun. and holidays, 1–5. Free with admission: $1; adults, $3. Closed 12/25 . . . **Children's Art—**An exhibition of drawings by children who have visited Wave Hill. Every Sat. and Sun., 1–4:30, through 2/1/88. Wave Hill Learning Center, West 249th St. and Independence Ave., Bronx (549-2055). Free with admission. $1; adults, $2. . . . **Citibank Station—**An old-fashioned Victorian train depot housing multiple tracks of antique and toy trains. Box cars, log cars, flat cars, cabooses, and locomotives wind their way through three exquisitely detailed, miniature worlds of New York, spanning a period of 50 years. 12/15–12/31, 10 a.m–9, daily. Citicorp Center, Atrium, Lexington Ave. at 53rd St. (559-2330). Free.

CLAY PIT PONDS—A variety of holiday programs. 12/19, 10 a.m.–11 a.m.: "Parent-Tot Nature Program"; 12/20, 3–5: "Holiday Gathering"—Children can sing carols with Lydia Adams Davis and then trim a Christmas tree. Both programs free. Clay Pit Ponds State Park Preserve, end of Carlin St. off Sharrotts Rd., Charleston, S.I. (718-967-1976).

SOUTH STREET SEAPORT MUSEUM—207 Front St. (669-9400). **Special holiday programs**: "The Singing Christmas Tree"—Listen to a chorus perform a holiday concert. Through 12/23, weeknights at 7:15; weekends at 5:15. Fulton and South Streets. Free . . . "Father Christmas Is Lost!"—Join actors from the American Nook and Cranny Theater in search of Father Christmas. 12/19–24 at 1 and 3. $3; adults, $5 (reserve). 669-9416. Meet at Visitors' Center, 207 Water St. at Fulton St. . . . "Children's Holiday Fair"—Children are invited to create their own ornaments, decorate the Maritime Christmas Tree, and listen to Christmas sea stories on board the Ambrose Lightship. Weekends, through 12/26, noon–5; free with admission. Museum admission: Adults $4; seniors $3; and children $2.

LONG RUNNERS—Mostly Magic: Magicians Brian McGovern and Imam, Sat. at 2; 12/26, performances at 2 and 4. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 12/20 at 1: *Pinocchio;* at 2:30: *Peter Pan Meets the Wicked Wizard.* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 1/10/88; at 1:30: *Wilbur the Christmas Mouse;* at 3: *Santa Claus and the Magic Bell.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Papageno Puppet Theatre:** *Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. at the West Side YMCA, 5 W. 63rd St. (874-3297). $4 (reserve).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 12/19, 1–2:30: "Candlemaking"—Make beautiful candles with the Wiz. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 12/19, 1:30–3: "A Victorian Christmas"—Enjoy orament-making, music, and refreshments. Free (reserve). . . . **Marionette Theatre:** Swedish Cottage, C.P.W. and W. 81st St. (988-9093): **Special holiday schedule:** 12/28–30 at noon and 3; 12/31 at noon. *Rumpelstiltskin,* performed by puppets. $2 (reserve) . . . **Heckscher Theatre:** 59th St. and Seventh Ave. (397-3089): **Special holiday schedule:** 12/28–30 at noon and 3; 12/31 at noon. *The Sleeping Beauty,* performed by puppets. $2 (reserve).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). "Science Book and Toyfest 1987"—Through 12/23: A festival which brings together novel science toys including puzzles, games, robots, and the latest books on science-related themes; 12/26–1/3: "Bubblemania"—A festival highlighted by exhibits, activities, workshops, and films, all exploring the bubble phenomenon. Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50. Closed 12/25 and 1/1.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 12/19–20 at 1 and 3: "Printmaking"—Create designs, patterns, and symbols with art materials; 12/19 at 2: "Lila Puppets"; 12/22–24 at 1:30: "Holiday Cards"—Creat your own holiday greeting cards; special musuem hours: 12/22–24, 11 a.m.–5; 12/26–12/27 at 1 and 3: "Ornamentation"—Create ornaments out of clay, paper, and yarn; at 2: "Shadow Musical Puppet Show"; 12/29–31: "Puppet Masks"; special museum hours: 11 a.m.–5. Regular Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2. Closed 12/25, 1/1.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Workshop: 12/20 at 2: "Leonard Gladstone Puppets"—A puppet show with singing and dancing; 12/27 at 2: "Vicky Cosgrove Puppets"— See *The Two Penny Tooter* and *The Pied Piper of Hamlin.* Exhibit: "Puppetronics"—A "hands on" exhibit of marionettes in which participants are invited to manipulate the strings and become a puppeteer. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Closed 12/25.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 12/19 at 11 a.m.: "Kids Crew"; at 1: "Mask Puzzler"; at 2:30: "Greenhouse Growth"; 12/20 at noon: "Time Tales"; at 1: "Dr. Dimension"; at 2: "Body Ratios"; 12/26 at 11 a.m.: "Kids Crew"; at 2: "Shaking Shadows"; at 3: "Personal Rhythms Show"; 12/27 at noon: "Body Ratios"; at 2:30: "Animal Game Show." Call for events during the week. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation. Closed 12/25.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 12/19 at 2: "Staten Island History"—Listen to Kenneth Duffy as he presents an oral history of Staten Island; 12/24–1/3: Holiday Programs"—The museum will observe holiday hours, from 11 a.m.–5. A variety of programs that include films, workshops, and performances will be held. Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2. Closed 12/25.

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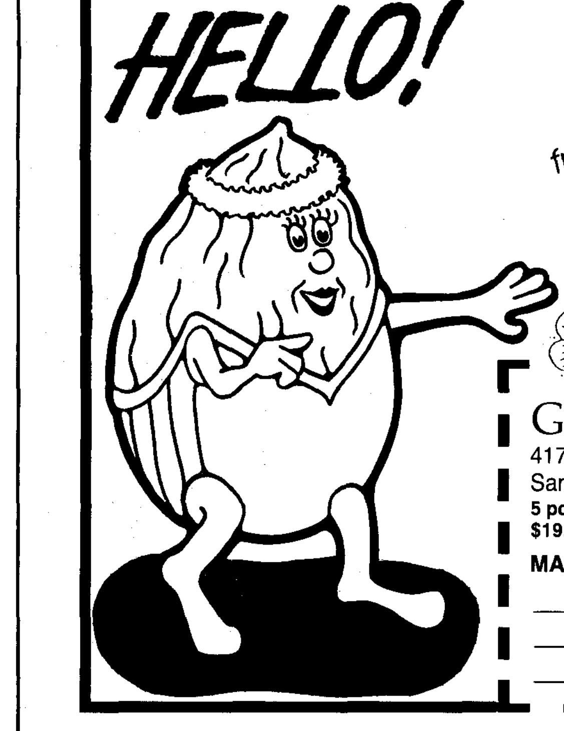

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen, and Hide Tanaka. 12/16: Norman Pors Trio. 12/17: Paul Salomone Trio. 12/18, 19: Dakota Staton. 12/20: Liz Diamond Trio. 12/21: Jim Kunkel Trio. 12/22: Julie Dukas Trio. 12/23: Doug White Trio. 12/25, 26: Charles Davis Group. 12/27: Christiane Drapkin Trio. 12/28: Paris/Manhattan Trio. 12/29: Paul Knopf Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 12/16: Cruz Bros; Giving Up The Ghost. 12/17: Tracks; Eyes Down. 12/18: Crooks; Paul Clements. 12/19: The Stand; The Al Rosa Band. 12/20: Diane Ponzio; Steve Holley and Jim Vivino Revue. 12/21: The Fields; Me First. 12/22: Janata; Comedy Night. 12/24: Little Mike & the Tornadoes. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 12/20: Dizzy Gillespie All Stars. 12/22–27: Jimmy McGriff and Hank Crawford plus Houston Person and Etta Jones. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 12/16: Sun Ra & His Cosmo Love Dance Orchestra. 12/18: Tom Paxton; Schooner Fare; John McCutcheon. 12/19: A Christmas show hosted by Suzzy Roche starring The Carolling Carollers. 12/23: Sun Ra & His Christmas Fantasy Arkestra. 12/25–29: The Turtles featuring Flo and Eddie. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 12/19: George Coleman Trio with Larry Willis. 12/21–26: Kirk Lightsey Duo. 12/28–1/2: Hank Jones with Ray Drummond. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 12/20: The World Saxophone Quartet with David Murray, Hamiett Bluiett, Julius Hemphill, and Oliver Lake. 12/21, 28: Cedrick Brooks Quintet. 12/22–27: Henry Threadgill Sextett. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 12/17: Tim "Andre" Davis, Gary Galbraith, Miss Skecky Beagleman, Jim O'Neil, Gladys Simon and John Lampert. 12/18: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. 12/19: Atlantic Bridge. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 12/20: Ellis Marsalis Trio. 12/21, 28: Les Paul Trio. 12/22–27: Jane Ira Bloom and Perry Robinson Quartet. Shows Sun.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 12/16, 19: Hilton Ruiz. 12/22: Hal Schaefer. 12/23, 24, 26: Tardo Hammer. 12/25: Lynn Bernstein. 12/27: David Berkman. 12/29: Pete Malinverni. **Upstairs:** 12/19 at 8: Bessye Scott, followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. 12/26 at 9:30, 11 and 1 a.m.: Cabaret. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). Wed.-Sat. from 10–3 a.m.: Singer-pianist Bob Dorough with Bill Takas on bass. Sun., 10–3 a.m. Singer-pianist Marty Phillips with David Dunaway on bass. Mon., 10–3 a.m.: Stan Edwards Trio. Tue., 10–3 a.m.: Chuck Wayne Trio. Mon.–Fri., 5:45–9:45: Brooks Kerr. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 12/16, 23: Andy Stein Trio. 12/17: John Pizzarelli, Jr. Trio. 12/18: Richard Rodney Bennett. 12/19: Roy Meriwether Trio. 12/21, 28: Sue Maskaleris Duo. 12/22: Andy Tuck. 12/24: Christmas Eve with Sue Keller and Judy Barnett. 12/26: Ken Peplowski Trio. 12/29: Virg Dzurinko. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 12/16: No Boundaries; Mannequin Heads. 12/17: Steppin Out; White Mice. 12/18: Lisa Lowell. 12/19: The Elements; Unda Cova. 12/21: Midnight Jam with Frank Gravis. 12/22: Fandango; James Deeley. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 12/19: Pianist Kenny Baron with Buster Williams on bass. 12/20, 21, 27, 28: Pianist Harry Connick Jr. 12/22–26: Pianist Bill Mays with Dennis Irwin on bass. 12/29–1/2: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 12/16: Duets with Shelly Hirsch and Zeena Parkins, Butch Morris and Tom Cora. 12/17: String Trio of New York; Chris Cochrane and George Cartright. 12/18: Ancient Music by Mieczyslaw Litwinski; Joey Arias. 12/19: Arto Linday and Friends. 12/20: Eric Ross; Third Rail. 12/21, 28: Jemeel Moondoc. 12/23: Andrew Cyrille, Billy Bang, Hans Kock, Martin Shutz. 12/26: Casandra Wilson and Steve Coleman. 12/27: James Blood Ulmer. 12/29: Unknown Gender. No credit cards.

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/9: Walt Levinsky and the Great American Swing Band. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 12/16: Velez Sez. **AE, CB, DC, MC.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Bob Kindred, Samulano Trio with Corky D. Mon.: Howie Wyeth barrelhouse piano. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 12/18: The Brandos; Guadalcanal Diary. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 12/16: Benny and the Bashers. 12/17: Paul G. Hipp. 12/18: An American Band. 12/19: BMT's with Tommy Byrns. 12/20: Hellhounds. 12/21: The Ben-Wa Boys. 12/22: Robert Ross Band. 12/23: Jimi J and the X-ray. 12/26: Rock-Ola with Jon Paris. 12/27: Greg Stier Straight Up. 12/28: Bop Along Cassidy. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 12/20: Abdullah Ibrahim Dollar Brand with Ekaya, Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, David Williams, Rudy Collins. 12/21–24: Gil Evans' Orchestra. 12/25–1/3: Art Blakey and the Jazz Messengers. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 12/19: Vibraphone/keyboard master Roy Ayers. 12/24–26: The Magnetic Touch. Shows Tue. and Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 12/16: Deep 6; Tonebenders. 12/17: Skarkey's Machine. 12/18, 19: Otis Rush. 12/20: A Delancy Street Hawaiian Christmas Party. 12/21: The Scam with Fiona Kennedy and Kirk Kelly. 12/22: Bonnie and the Lads. 12/23: Riffkings. 12/26: Kristi Rose & The Dying Breed; The Greg Trooper Band. 12/27: Michael Hill Blues Band; Larry Banks and Subculture 9. 12/28: Mary Lynch; Derwyn Frost. 12/29: Magpies. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 12/19: "After Hours" Midnight Comedy Show. **Terrace:** Every Mon.: Singer Gail Wynters with pianist Herman Foster. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 12/20: Alto saxophonist Charles McPherson and his Quartet. 12/21, 28: Mel Lewis 17 piece Jazz Band. 12/22–27: Guitarist Larry Coryell and his Quartet. 12/29–12/3: The Bobby Watson/Curtis Lundy Quintet featuring trombonist Slide Hampton. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 12/16–20: Trumpeter Jon McNeil and his group. 12/21, 28 from 6–8: Comedy Out of Control with Steve Solis, Jedda Jones and others. 12/22: Pianist Tardo Hammer. 12/23–27: Ray Mantilla and his latin/jazz group; Space Station. 12/29: Andy Bey with Vernel Fournier Group. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. Through 12/19: Pianist Kirk Lightsey with Cecil McBee on bass. 12/20, 27: Guitarist Gene Bertoncini with Michael Moore on bass. 12/21–24, 26: Pianist John Bunch with Ruby Braff on cornet and Michael Moore. 12/28–1/2: Ruby Braff with guitarist Howard Alder and Jack Lesberg on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 12/16, 19, 20: Soupy Sales. 12/26, 27: Comedian Andrew "Dice" Clay. 12/28–30: Comedian Uncle Floyd. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 12/20: Comedians Bill Masters, Barry Weinbraub, Ben Creed, Danny Curtis, and Mike Eagan. 12/21–27: Rick Marrota, Bill Masters, Barry Weintraub, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 12/16: Magician Imam and comedian Terry Day. 12/17: Magician Torkova and comedian Terry Day. 12/18, 19: Magician Meir Yedid and comedian Rob Weinstein. 12/22, 29: Showcase. 12/23: Imam and singer Pamela Smith. 12/26: Imam and comedian Vincent Gerardi. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 12/20: Comedians Nancy Parker, Rondell Sheridan, Mike Saccone. 12/22–27: Tommy Koenig, Maxine Lapidus, George Calfa, Jesse Emmett. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 12/30: Mike Cerrati Trio featuring Bob Renino on bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Disco dancing every Tue.–Sat. from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 12/16: Eddie Santiago. 12/17: Sister Carol. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. Through 12/30, Tue.–Thu. at 9, Fri.–Sat. at 9 and midnight: Artificial Intelligence perform *A Very Vicki Christmas.* **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 12/16: Jeffrey Lesser; Kevin McMullin. 12/17: Annie Dinerman; TIF "Hollywood Christmas Carol". 12/18: Rainie Cole; Weekend Comedy. 12/19: Beth Robbins; Weekend Comedy. 12/20: Swingin' On A Star - revue; Bill Lindner. 12/21: Staff Christmas Show. 12/22: Roger Appleby; Debra Anderson. 12/23: Kevin McMullin. 12/26: Weekend Comedy with Adrianne Tolsch; Larry Amoros, and Angela Scott. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. 12/18, 19: Mark Wilson Sings Christmas! **AE, CB, DC, MC, V.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Dayton Selby with Jimmy Butts on bass, Tue.–Sat. from 8:30–1 a.m., Sun. 4:30–1 a.m., through 12/31. **Panache Encore!** (489-6357). 12/16: Josselyn Herman. 12/17: Linda Loose & John Fritz. 12/18: Anthony Santelmo, Jr.; Steven Hayes. 12/19: Diana Templeton. 12/20: Roscoe Gilliam. 12/22: Evan Mathews. 12/23: Jody Kravet & Eddie Vazz. 12/26: Christmas Show & Party. 12/27: Flairy Tales. **AE, DC, MC, V.**

IBIS—151 E. 50th St. (753-3429). Exotic room (upstairs at Café Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10. **AE, CB, DC.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 12/16: Wes McAfee Duo. 12/17: Jon Andersson. 12/18: Leslie Leonard. 12/19: Judy Kreston & David Lahm. 12/20: Barbara Lea. 12/21: Nancy Belt. 12/22: Mary Beth Kayson. 12/24: Christmas Eve Party. 12/27: Marian Taylor. 12/28–31: Marti Stevens with pianist Buddy Barnes. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 12/16, 17: "Feast Here Tonight". 12/18: Comedians Peter & Paul; Comedian Jaffe Cohen. 12/19: Singer Leameta; Singer-comedienne Toni Hart. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 12/31: Julie Wilson returns with *More Sondheim,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight.**Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. Stage Door Canteen: (354-4414). One-man Orchestra, Mike Cossi sings and plays every Mon.–Sat. from 7–1 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Ed Pone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through December: Pianist Leslie Pintchik, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey,* two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 12/16: Ricky Ritzel in *A Man and a Pano Go Hollywood.* 12/17: Vicki McMahon. 12/18: Lorraine Wolf. 12/19, 23: Ellyn Harris. 12/20–22: Jeff Harnar. 12/27–30: Michael McAssey. Nightly at 8. **AE, MC, V.**

THE GINGER MAN—51 W. 64th St. (399-2358). Through 12/31: Pianist Patrick Gogerty, from George Segal's Dixieland Band, plays every Wed.–Sat. from 9. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Joe Derise, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually elegant American restaurant-piano bar with singer-pianist Lee Glantz playing old favorites every Tue.–Sat. from 8. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring Al Mantis/Art Abrams Duo, Wed.–Sat. from 8:30. **AE, CB, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant with a new piano room. Pianist Clint Hayes plays Wed. and Thurs from 10–1 a.m.; Billy Bobkin takes over Fri. and Sat. from 10–1 a.m.; Howard Lawrence Tue. and Wed. from 5:30–7:30, and Bob Kaye Thu. and Fri. 5:30–7:30, Tue. 10–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., Dec. 16

3:00/WNCN—M. Haydn: Sym. No. 30 in d.

WQXR-AM/FM—Handel: Cto. Grosso in A, Op. 6, No. 11.

4:00/WNCN—Vivaldi: Cto. for Flute in C.

WQXR-AM/FM—Bach: Harpsichord Cto. in G.

6:00/WNCN—Chopin: *Nocturnes:* Op. 9, Nos. 1 and 2.

8:05/WQXR-AM/FM—Symphony Hall.

9:00/WNCN—Dvorák: Mazurek for Violin and Orch. in e, Op. 49.

WNYC—Nielsen: *Little Suite;* **Sibelius:** Sym. No. 3.

9:06/WQXR-AM/FM—"Young Artists Showcase."

Thu., Dec. 17

3:00/WNCN—Dowland: *Dances;* **Suppé:** *Poet and Peasant.*

WNYC—Baker: Cto. for 2 Pianos.

4:00/WNCN—Telemann: Cto. for Violin in B.

4:00/WQXR-AM/FM—Wagner: *The Flying Dutchman:* Ov.

5:00/WNCN—Liszt: *Hungarian Rhapsody,* No. 9 in E-Flat.

6:00/WNCN—Wagner: *Die Meistersinger:* Prelude.

8:00/WNYC—Brooklyn Academy of Music Chamber Concert.

8:05/WQXR-AM/FM—Britten: *A Ceremony of Carols.*

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. Orchestra of St. Luke's.

Fri., Dec. 18

3:00/WNCN—Moscheles: Cto. for Flute and Oboe in F.

WNYC—Liszt: *Christmas Tree.*

4:00/WNCN—Wolf-Ferrari: *Il Campiello:* Intermezzo.

WQXR-AM/FM—Ravel: *Bolero.*

5:00/WNCN—Beethoven: *Creatures of Prometheus:* Op. 43.

6:00/WNCN—Bizet: *Carmen:* "Fantasy."

8:00/WNYC—"The Opera Box."

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra.

Sat., Dec. 19

10:00 a.m./WNCN—Handel: *Royal Fireworks Music.*

WNYC—Rawthorne: *The Oxen.*

10:04 a.m./WQXR-AM/FM—Chabrier: *Ten Picturesque Pieces.*

11:00 a.m./WNCN—Mendelssohn: *Hebrides:* Ov., Op. 26.

WNYC—Nanes: Cto. Grosso.

11:04 a.m./WQXR-AM/FM—Haydn: Sym. No. 97 in C.

12:00/WNCN—Naudot: Cto. for Flute and 2 Violins in C, Op. 17, No. 3.

WNYC—Britten: *St. Nicholas.*

12:05/WQXR-AM/FM—Respighi: *Old Dances and Airs:* Suite No. 2.

1:00/WNCN—Beethoven: Sonata for Piano No. 4 in E-Flat, Op. 7.

WNYC—Maxwell Davies: *Ave Plena Gracia.*

2:05/WQXR-AM/FM—Verdi: *Il Trovatore.*

6:00/WNCN—J. A. Benda: Cto. for Harpsichord and Strings in G.

6:05/WQXR-AM/FM—Mendelssohn: Sym. No. 14 in A, "Italian."

8:04/WQXR-AM/FM—The Cleveland Orchestra.

9:00/WNCN—J. Strauss: *Die Fledermaus.*

Sun., Dec. 20

10:00 a.m./WNCN—"Classic Guitar." **Haydn:** Cto. for Guitar No. 4 in F.

10:30 a.m./WNYC—Mozart: Sym. No. 27 in G.

11:00 a.m./WNCN—A. Salieri: *Variazioni sull'aria.*

12:00/WNCN—Janácek: *Lachian Dances.*

1:00/WNCN—Chicago Symphony Orchestra.

WNYC—Elgar: *Sospiri.*

1:04/WQXR-AM/FM—Haydn: Violin Cto. No. 1 in C.

3:00/WNCN—Haydn: Qt. in C, Op. 33, No 3, "Bird."

3:04/WQXR-AM/FM—The New York Philharmonic.

5:00/WNCN—Mozart: Serenade No. 13 in G.

6:00/WNCN—Handel: *Messiah:* Nos. 7–12.

8:00/WNCN—Glazounov: Cto. for Violin in a, Op. 82.

8:05/WQXR-AM/FM—D'Albert: *Tiefland.*

9:00/WNCN—F. Schmidt: Piano Qnt. in G.

Mon., Dec. 21

3:00/WNCN—Beethoven: Sonata for Violin and Piano No. 3 in E-Flat, Op. 12, No. 3.

WNYC—Schein: *Christmas Music.*

4:00/WQXR-AM/FM—Neruda: Trumpet Cto. in E-Flat.

6:00/WNCN—Vivaldi: Cto. for Recorder in c, Op. 44, No. 11.

8:00/WNYC—The Salzburg Festival.

8:05/WQXR-AM/FM—Tomasi: *Divertissment Pastoral.*

9:00/WNCN—Woodcock: Cto. for Flute in D.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra.

Tue., Dec. 22

3:00/WNCN—Vivaldi: *Four Seasons:* "Autumn."

WNYC—Respighi: *Lauda per la Nativita.*

4:00/WQXR-AM/FM—Ravel: *Daphis and Chloe:* Suite No. 2.

5:00/WNCN—Paganini: Sonata Concertata for Flute and Guitar.

6:00/WNCN—Wagner: *Die Meistersinger.*

8:00/WNYC—Bush: *In Praise of Mary.*

8:05/WQXR-AM/FM—Corelli: Cto. Grosso in g, Op. 6, No. 8.

9:06/WQXR-AM/FM—The Philadelphia Orchestra.

Wed., Dec. 23

3:00/WNYC—Ives: Sym. No. 4.

4:00/WNCN—Telemann: Partita for Oboe and Continuo in g.

4:00/WQXR-AM/FM—Beethoven: *Leonore:* Ov., No. 3.

6:00/WNCN—Albinoni: Cto. for Oboe in C, Op. 9, No. 5.

8:00/WNCN—Goldmark: *Penthesilea:* Ov.

8:05/WQXR-AM/FM—Bach: Cantata No. 121, "Christmas."

Thu., Dec. 24

3:00/WNCN—Vanhal: Cto. for 2 Bassoons and Orch. in F.

WNYC—Brixi: *Missa Pastoralis.*

4:00/WQXR-AM/FM—Brahms: *Klavierstucke:* Op. 119.

8:00/WNYC—Brooklyn Academy of Music Chamber Concert.

8:05/WQXR-AM/FM—Symphony Hall.

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. New York Philharmonic Brass.

Fri., Dec. 25

3:00/WNCN—Eccard: *I Stand Here By Your Manger.*

WNYC—Bach: Variations for Organ.

4:00/WNCN—Praetorius: *Christmas Music.*

WQXR-AM/FM—Menotti: *Amahl and the Night Visitors:* Introduction.

8:00/WNYC—Traditional Carols from Kings College, Cambridge.

9:00/WNCN—"Great Performances." **Tchaikovsky:** *Swan Lake.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra.

Sat., Dec. 26

10:00 a.m./WNCN—Reznicek: *Donna Diana:* Ov.

10:05 a.m./WNYC—Grieg: Lyric Pieces, Vol. 7.

11:00 a.m./WNCN—Rachmaninoff: *Vocalise:* Op. 34, No. 14.

11:04 a.m./WQXR-AM/FM—Vivaldi: Flute Cto. in G, Op. 10, No. 4.

11:10 a.m./WNYC—Granados: *Six Songs.*

12:00/WNCN—Fauré: *Masques et Bergamasques:* Op. 112; **Boieldieu:** *La Dame Blanche:* Ov.

12:05/WQXR-AM/FM—Schubert: Sym. No. 1 in D.

1:00/WNCN—Spohr: Septet in a, Op. 147.

2:00/WQXR-AM/FM—Verdi: *La Traviata.*

5:00/WNCN—Verdi: *Macbeth:* "Ballet Music."

5:05/WQXR-AM/FM—Holst: *The Planets,* "Jupiter."

8:00/WNYC—Christmas Carols From Glenstal Abbey, Ireland.

9:00/WNCN—Humperdinck: *Hansel and Gretel.*

Sun., Dec. 27

10:00 a.m./WNCN—Villa-Lobos: Etudes for Guitar.

WNYC—Bridge: *Summer.*

11:00 a.m./WNCN—Sibelius: *Tapiola:* Op. 112.

12:00/WNCN—Mozart: *Thamos, King of Egypt.*

1:00/WNCN—Chicago Symphony Orchestra.

1:00/WNYC—Stenhammer: *Excelsior.*

1:04/WQXR-AM/FM—Salieri: Flute and Oboe Cto. in C.

3:00/WNCN—Grieg: *Peer Gynt:* "Morning."

3:04/WQXR-AM/FM—The New York Philharmonic.

4:00/WNCN—Dvorák: Serenade for Winds in d, Op. 44.

8:00/WNCN—Bizet: *Carmen:* "Suite."

8:05/WQXR-AM/FM—Verdi: *La forza del destino.*

9:30/WNYC—Smith: *Joy to the World.*

Mon., Dec. 28

3:00/WNYC—Britten: *Lachryme.*

4:00/WNCN—Lalo: *Norwegian Rhapsody.*

WQXR-AM/FM—Brahms: *Three Intermezzi:* Op. 117.

5:00/WNCN—Handel: Cto. for Oboe No. 1 in B.

8:00/WNYC—The Salzburg Festival.

8:05/WQXR-AM/FM—Albinoni: Sonata in C for Solo Trumpet and Strings.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra.

Tue., Dec. 29

3:00/WNCN—Griffes: *Roman Sketches:* Op. 7.

WNYC—Cowell: *Set of Five.*

4:00/WQXR-AM/FM—Mozart: Horn Cto. No. 3 in E-Flat.

6:00/WNCN—Mozart: Sonata for Piano No. 2 in F.

8:00/WNYC—Ravel: *Miroirs;* **Granados:** *Tonadillas.*

8:05/WQXR-AM/FM—Bach: *Brandenburg Cto.:* No. 6 in B-Flat.

9:00/WNCN—Bizet: *L'Arlésienne:* Suite No. 1; **Vaughan Williams:** *The Lark Ascending.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, December 16–18, 21–25, and 28–29

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WWOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed/*Open Mind.* Public affairs.
Thu/*Aprenda Ingles*
Fri (12/18)/*A Message From Garcia*
Fri (12/25)/*New Jersey Now*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *French in Action*
H Thu (12/17)/*Tucker and the Horse Thief*
Fri (12/25)/*The Woman Who Willed a Miracle*
M Thu (12/17)/*Dangerous Film Club*
Fri (12/18)/*Zotz!*
Tue (12/22)/**Movie:** *A Woman Called Golda*
S Fri (12/18)/**Movie:** *The River Rat*
Mon (12/21)/**Movie:** *A Challenge for Robin Hood*
Wed (12/23)/**Movie:** *Dark Horse*
Tue (12/29)/**Movie:** *Alice's Adventures in Wonderland*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Bravestarr*
13 *3-2-1 Contact*
H Fri (12/18)/*The Trolls and Christmas Express*
Mon (12/21)/*A Friend in Deed*
Tue (12/22)/*Ziggy's Gift*
Wed (12/23)/*Fraggle Rock*
Thu (12/24)/*Berenstain Bears*
Mon (12/28)/*Berenstain Bears*
M Wed (12/16)/**Movie:** *Cover Girl*
Thu (12/17)/**Movie:** *American Madness*
Mon (12/21)/*Al Jennings of Oklahoma*
Wed (12/23)/*Dangerous Film Club*
Thu (12/24)/**Movie:** *The Story of David*
Fri (12/25)/*Max Headroom Christmas Special*
Mon (12/28)/**Movie:** *The Guns of Navarone*
Tue (12/29)/**Movie:** *Half-life*
S Thu (12/24)/**Movie:** *The Silent One*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Defenders of the Earth*
7 *Good Morning America*
9 *Dinosaucers*
11 *Transformers*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H *Seabert*
M Wed (12/23)/**Movie:** *Every Time We Say Goodbye*
S Wed (12/16)/**Movie:** *Foreign Body*
Thu (12/17)/*Bon Voyage Charlie Brown*
Fri (12/25)/**Movie:** *The Bible*
Mon (12/28)/*How the Rhinoceros Got Its Skin*

7:30 a.m.
5 *He-Man*
9 *Jetsons*
11 *Jem*
21 *Mister Rogers* (except 12/25)
Fri (12/25)/*The Snowman*
H *Fraggle Rock*
M Fri (12/18)/**Movie:** *From Hell to Texas*
Fri (12/25)/**Movie:** *Return of the Jedi*
S Wed (12/23)/*The Rocking Chair Rebellion*
Mon (12/28)/*The Red Balloon*

8:00 a.m.
5 *Thundercats* (except 12/25)
Fri (12/25)/*Christmas Mass*
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street* (except 12/25)
Fri (12/25)/*Christmas Eve on Sesame Street*
H Wed (12/16)/**Movie:** *The Bugs Bunny/Road Runner Movie*
Thu (12/17)/**Movie:** *Under the Cherry Moon* (cc)
Fri (12/18)/**Movie:** *Big Wednesday*
Mon (12/21)/*Christmas at Radio City Music Hall*
Tue (12/22)/**Movie:** *Solar Babies*
Wed (12/23)/**Movie:** *Three Amigos!*
Thu (12/24)/**Movie:** *Daffy Duck's Movie*
Fri (12/25)/*Emmet Otter's Christmas*
Mon (12/28)/**Movie:** *Daffy Duck's Movie* (cc)
Tue (12/29)/**Movie:** *Making Contact*
M Thu (12/17)/**Movie:** *The Wraith*
Mon (12/21)/*Crazy About the Movies:* "Grace Kelly"
Tue (12/29)/**Movie:** *Week-End in Havana*
S Fri (12/18)/**Movie:** *The Silent One*
Mon (12/21)/**Movie:** *Invaders From Mars*
Tue (12/22)/**Movie:** *Foreign Body*
Tue (12/29)/**Movie:** *Cocoon*

8:30 a.m.
5 *My Little Pony* (except 12/25)
9 *Beverly Hills Teens*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Wed (12/16)/**Movie:** *Half-life*
S Thu (12/17)/**Movie:** *Red Sonja*
Wed (12/23)/**Movie:** *Red Sonja*
Thu (12/24)/**Movie:** *Airplane II: The Sequel*
Mon (12/28)/**Movie:** *Airplane II: The Sequel*

9:00 a.m.
2 *The Judge*
4 *Wil Shriner Show*
5 *Brady Bunch* (except 12/24, 12/25)
Thu (12/24)/*Best Christmas Pageant Ever*
Fri (12/25)/*An Irish Christmas*
7 *Morning Show*
9 *I Dream of Jeannie* (except 12/25)
Fri (12/25)/*Christmas Mass*
11 *Mork & Mindy* (except 12/18, 12/25, and 12/28)
Fri (12/18)/*Forgotten Children of the 80s*
Fri (12/25)/**Special:** *Yule Log* (concludes at 11:30 a.m.)
Mon (12/28)/*Hug Tight*
13 *Sesame Street*
21 Wed (12/16)–Fri (12/18)/*Instructional Television* (concludes at 3)
Mon (12/21)–Fri (12/25)/Special Holiday Programming (concludes at 3, except on 12/25)
Mon (12/28)–Tue (12/29)/Special Holiday Programming (concludes at 3)
31 *Home Stretch* (except 12/25)
Fri (12/25)/*A Child's Christmas in Wales*
H Mon (12/21)/**Movie:** *The Color Purple*
Fri (12/25)/**Movie:** *Santa Claus: The Movie*
M Mon (12/21)/**Movie:** *The Good Guys and the Bad Guys*
Wed (12/23)/**Movie:** *Samson and Delilah*
S Wed (12/16)/*The Great Love Experiment*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver* (except 12/24, 12/25)
9 *Carol Burnett* (except 12/25)
11 *F-Troop* or Special
31 *Body Electric* (12/25)
H Wed (12/16)/**Movie:** *Playing for Keeps*
Tue (12/22)/*Carebears*
Thu (12/24)/*Babar and Father Christmas*
Mon (12/28)/*Animation: Cartoons and Computers*
Tue (12/29)/**Movie:** *Armed and Dangerous*
M Thu (12/17)/**Movie:** *Belizaire the Cajun*
Fri (12/18)/**Movie:** *The Gospel According to Vic*
Tue (12/22)/**Movie:** *Cover Girl*
Mon (12/28)/**Movie:** *Just You and Me, Kid*
Tue (12/29)/*Comedy Experiment*

10:00 a.m.
2 *$25,000 Pyramid* (except 12/25)
Fri (12/25)/*Story Break*
4 *Sale of the Century* (except 12/25)
Fri (12/25)/*1987 Christmas Special*
5 *I Love Lucy* (except 12/24, 12/25)
Thu (12/24)/**Movie:** *The Nativity* (1978). John Shea.
Fri (12/25)/*Carols From Christ Church*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Rhoda* (except Thu, Fri 12/18, and Fri 12/25)
Thu/*At the Movies*
Fri (12/18)/*Run Away With the Rich and Famous*
Fri (12/25)/*Yule Log* (continued)
31 Wed/*American Interests*
Thu/*Images and Imagenes*
Fri (12/18)/*In Black and White*
Fri (12/25)/*Nearly No Christmas*
Mon/*All About TV*
Tue/*Cityscope*
H Thu (12/17)/**Movie:** *Iron Eagle*
Fri (12/18)/**Movie:** *Choke Canyon*
Wed (12/23)/**Movie:** *Coast to Coast*
Thu (12/24)/*The Nutcracker*
Mon (12/28)/**Movie:** *Brighton Beach Memoirs*
M Wed (12/16)/**Movie:** *Foreign Body*
Thu (12/24)/**Movie:** *Captain Horatio Hornblower*
Fri (12/25)/**Movie:** *Malcolm*
Tue (12/29)/**Movie:** *The Mouse That Roared*
S Wed (12/16)/**Movie:** *The Jazz Singer*
Thu (12/17)/**Movie:** *Marlowe*
Fri (12/18)/**Movie:** *Carson City*
Mon (12/21)/**Movie:** *The Dirty Dozen*
Tue (12/22)/**Movie:** *Heaven With a Gun*
Wed (12/23)/**Movie:** *Marlowe*
Thu (12/24)/**Movie:** *The Jazz Singer*
Fri (12/25)/**Movie:** *The Man Who Came to Dinner*
Mon (12/28)/**Movie:** *Heaven With a Gun*
Tue (12/29)/**Movie:** *The Jazz Singer*

10:30 a.m.
2 *New Card Sharks* (except 12/25)
Fri (12/25)/**Movie:** *The House Without a Christmas Tree*
4 *Classic Concentration* (except 12/25)
5 *Bewitched* (excet 12/24, 12/25)
7 *Jeopardy II* (except 12/25)
Fri (12/25)/**Special:** *Walt Disney World's Christmas Parade*
11 *Eight Is Enough* or Special
31 Wed/*Ask Congress*
Thu/*World Chronicle*
Fri/*Tony Brown* (except 12/25)
Mon/*Globe Watch*
Tue/*State of the Arts*
M Mon (12/21)/**Movie:** *Anatomy of a Murder*

11:00 a.m.
2 *Price Is Right* (except 12/25)
4 *Wheel of Fortune*
5 *One Day at a Time* (except 12/24, 12/25)
Fri (12/25)/*Carols From Ripon Cathedral*
7 *Who's the Boss?* (except 12/25)
9 *People Are Talking*
11 *Eight Is Enough* (continued), *Happy Days*, or Special
31 Wed/*Wildside*
Thu (12/17)/*America: The Second Century*
Thu (12/24)/*Hello Jerusalem*
Fri (12/18)/*Chess*
Fri (12/25)/**Movie:** *The Gold Rush* (1925). Charlie Chaplin. Chaplin combines a sensitive love story with some of the funniest scenes ever filmed, in this classic silent comedy; considered to be one of the best silents ever made!
Mon/*Make Prayers to the Raven*
Tue/*Body Pulse*
H Tue (12/22)/**Movie:** *Born Free*
Fri (12/25)/**Movie:** *Three Amigos!*
Tue (12/29)/**Movie:** *Under the Cherry Moon*
M Fri (12/18)/**Movie:** *By the Light of the Silvery Moon*
Mon (12/28)/*Crazy About the Movies:* "Trivia"

11:30 a.m.
4 *Win, Lose, or Draw*

5 *Too Close for Comfort* (except 12/24, 12/25)

7 *Mr. Belvedere* (except 12/25)

11 *Best Talk in Town*

31 Wed/*Only One Earth*

Thu/*Adam Smith's Money World*

Mon/*American Art Forum*

Tue/*Body Watch*

H Wed (12/16)/**Movie:** *Brighton Beach Memoirs*

Fri (12/18)/**Movie:** *The Buddy Holly Story*

Thu (12/24)/**Movie:** *Armed and Dangerous*

M Thu (12/17)/**Movie:** *The Cardinal*

Tue (12/22)/**Movie:** *80 Steps to Jonah*

Wed (12/23)/**Movie:** *Cactus Flower*

Fri (12/25)/**Movie:** *Back to the Future*

Mon (12/28)/**Movie:** *Illusions*

Tue (12/29)/**Movie:** *Foreign Body*

S Fri (12/18)/**Movie:** *Airplane II: The Sequel*

12 NOON

2 News (except 12/25)

Fri (12/25)/ **Basketball:** Knicks vs. Detroit (concludes at 2:30, approx.)

9 News

4 *Super Password*

5 *All in the Family*

7 *Ryan's Hope* (except 12/25)

Fri (12/25)/**Football:** Blue-Gray All Star Classic (concludes at 3:30)

11 *Odd Couple* (except 12/28)

Mon (12/28)/*Focus on Success*

31 *The New Literacy* (except Wed.)

Wed/*Black Forum*

H Thu (12/17)/**Movie:** *The Money Pit*

Mon (12/21)/**Movie:** *Under the Cherry Moon*

Wed (12/23)/**Movie:** *Games Mother Never Taught You*

Mon (12/28)/**Movie:** *The Caine Mutiny*

M Wed (12/16)/**Movie:** *The Bandit of Sherwood Forest*

Thu (12/24)/**Movie:** *Gunga Din*

S Wed (12/16)/**Movie:** *Thunder Run*

Thu (12/17)/**Movie:** *Modern Girls*

Tue (12/22)/*The Red Balloon*

Wed (12/23)/**Movie:** *The Manhattan Project*

Thu (12/24)/ *Nutcracker*

Fri (12/25)/**Movie:** *Eliminators*

Mon (12/28)/**Movie:** *Foreign Body*

Tue (12/29)/*Marvin Hamlisch*

12:30

2 *Young and the Restless* (except 12/25)

4 *Scrabble*

5 *Current Affair*

7 *Loving* (except 12/25)

11 Wed (12/16)/**Movie:** *Kid With the 200 I.Q.* (1983). Gary Coleman, Dean Butler. A thirteen-year-old genius goes to college and copes with campus life—with expected results!

Thu (12/17)/**Movie:** *Sunshine Christmas* (1977). Cliff DeYoung, Barbara Hershey. A young widower takes his daughter home for Christmas and falls in love with a childhood sweetheart; marvelous sequel to the film *Sunshine.*

Fri (12/18)/**Movie:** *Better Late Than Never* (1978). Harold Gould, Tyne Daly. A group of senior citizens, living in a retirement home, revolt against house rules in order to gain their freedom; funny comedy with a strong cast.

Mon (12/21)/**Movie:** *Exo Man* (1977). Anne Schedeen, Harry Morgan.

Tue (12/22)/**Movie:** *Butch and Sundance: The Early Years* (1979). Tom Berenger, William Katt. Good prequel to *Butch Cassidy and the Sundance Kid* with engaging performances and luscious photography.

Wed (12/23)/**Movie:** *Cheaper by the Dozen* (1950). Clifton Webb, Jeanne Crain. Heart-warming comedy about a large family headed by a very strict father during the flapper era; Webb at his best!

Thu (12/24)/**Movie:** *Swiss Family Robinson* (1975). Martin Milner, Cameron Mitchell.

Fri (12/25)/*Keys to Success*

Mon (12/28)/**Movie:** *Bugsy Malone* (1976). Jodie Foster, Scott Baio. Unique musical spoof of the 1930s gangster films with an all-star kiddie cast; great direction and a good musical score by Paul Williams.

Tue (12/29)/**Movie:** *Cold Turkey* (1971). Dick Van Dyke, Bob Newhart. The citizens of a small town reluctantly agree to give up smoking for one month in order to win $25 million; wonderful comedy; great all-star cast.

31 *Focus on Society* (except Wed, 12/16, 12/23 and Fri, 12/25)

Wed (12/16, 12/23)/ *European Journal*

Fri (12/25)/**Movie:** *Flying Deuces* (1939). Laurel and Hardy.

H Tue (12/22)/**Movie:** *Why Me?*

S Mon (12/21)/**Movie:** *The Deerslayer*

1:00

4 *Days of Our Lives*

5 *Hour Magazine*

7 *All My Children* (except 12/25)

9 *High Rollers* (except 12/25)

Fri (12/25)/*America's Top Ten Christmas*

11 Fri (12/25)/**Movie:** *The World of Abbott and Costello*

31 Wed/*Mystery!: Agatha Christie's Miss Marple*

Thu/*Upstairs, Downstairs*

Fri(12/18)/*The Write Course*

Mon (12/21)/*Chillida*

Mon (12/28)/*Coach*

Tue/*Masterpiece Theatre: Sorrell and Son*

H Thu (12/24)/**Movie:** *The Color Purple*

Fri (12/25)/**Movie:** *Better Off Dead*

Tue (12/29)/**Movie:** *Three Amigos!*

M Fri (12/18)/**Movie:** *Young Man With a Horn*

Mon (12/28)/**Movie:** *That Night in Rio*

S Fri (12/18)/**Movie:** *The River Rat*

Tue (12/22)/**Movie:** *Far From the Madding Crowd*

Tue (12/29)/**Movie:** *The Bible*

1:30

2 *Bold and the Beautiful* (except 12/25)

9 *Love Connection* (except 12/25)

31 Fri (12/18)/*The American Adventure*

H Wed (12/16)/ *Christmas at Radio City Music Hall*

Thu (12/17)/**Movie:** *Why Me?*

Fri (12/18)/**Movie:** *Bite the Bullet*

Wed (12/23)/**Movie:** *Electric Dreams*

M Wed (12/16)/**Movie:** *Bonjour Tristesse*

Mon (12/21)/**Movie:** *The Great Gatsby*

Tue (12/22)/**Movie:** *Malcolm*

Wed (12/23)/**Movie:** *Arthur*

Fri (12/25)/**Movie:** *Close Encounters of the Third Kind*

Tue (12/29)/**Movie:** *This Property Is Condemned*

S Wed (12/16)/**Movie:** *Picnic*

Thu (12/17)/**Movie:** *The Brothers Karamazov*

Thu (12/24)/**Movie:** *Cocoon*

2:00

2 *As the World Turns* (except 12/25)

4 *Another World*

5 *Popeye*

7 *One Life to Live* (except 12/25)

9 *Newlywed Game* (except 12/25)

Fri (12/25)/**Movie:** *It's a Wonderful Life* (1946). James Stewart, Donna Reed. A man is given the chance to see what the world would be like if he had not been born; beautifully directed by Frank Capra; Stewart and Reed at their best!

31 Wed/*On Stage at Wolf Trap*

Thu/*Candidates '88*

Fri (12/18)/*Adams Chronicles*

Fri (12/25)/**Movie:** *The General* (1927). Buster Keaton, Marion Mack. Classic silent film featuring Keaton as a comic Confederate in the Civil War South; silent slapstick comedy at its best; don't miss it!

Mon (12/21)/ *Hanukkah*

Mon (12/28)/*Carols From the King's*

Tue (12/22)/*On Stage at Wolftrap*

Tue (12/29)/*A Christmas Calendar*

H Mon (12/21)/**Movie:** *Making Contact*

Mon (12/28)/**Movie:** *Games Mother Never Taught You*

M Thu (12/24)/**Movie:** *By the Light of the Silvery Moon*

S Mon (12/21)/**Movie:** *Firewalker*

Wed (12/23)/**Movie:** *The River Rat*

Fri (12/25)/**Movie:** *A Challenge for Robin Hood*

Mon (12/28)/**Movie:** *Marlowe*

2:30

2 **Collge Football:** Oklahoma St. vs. W. Virginia (concludes at 6)

5 *Woody Woodpecker*

9 *Dating Game* (except 12/25)

11 *The Smurfs*

13 *French Chef*

31 Mon (12/21)/*Focus on Success*

H Wed (12/16)/**Movie:** *The Caine Mutiny*

Tue (12/22)/*Cinema Workshop*

M Thu (12/17)/**Movie:** *Airplane II: The Sequel*

Mon (12/28)/**Movie:** *Belizaire the Cajun*

3:00

2 *Guiding Light* (except 12/25)

4 *Santa Barbara*

5 *Dennis the Menace*

7 *General Hospital* (except 12/25)

9 *Cannon* (except 12/25)

11 *Spiral Zone*

13 *Frugal Gourmet*

21 *Lilias, Yoga, and You* (except 12/25)

Fri (12/25)/*Christmas in Vermont*

31 *Square One TV*

H Tue (12/22)/*Emmet Otter's Christmas* (cc)

Fri (12/25)/**Movie:** *Solar Babies*

Tue (12/29)/*Babar and Father Christmas* (cc)

M Wed (12/16)/**Movie:** *Anatomy of a Murder*

Fri (12/18)/**Movie:** *That Night in Rio*

Tue (12/22)/**Movie:** *Head*

S Fri (12/18)/*Island Records*

3:15

H Thu (12/17)/**Movie:** *The Amazing Mr. Blunden*

3:30

5 *Flintstones*

7 Fri (12/25)/ **Football:** Aloha Bowl (concludes at 7, approx.)

11 *Ghostbusters*

13 *This Old House*

21 *Hooked on Aerobics* (except 12/25)

31 *Video Music Box*

H Mon (12/21)/*Live From Planet Earth*

Wed (12/23)/*Tucker and the Horse Thief*

H Mon (12/28)/*America Undercover:* "The Gift of Life"

Tue (12/29)/*Tucker and the Horse Thief*

M Wed (12/23)/**Movie:** *The Boy Who Could Fly*

Tue (12/29)/**Movie:** *The Gospel According to Vic*

S Thu (12/24)/*Santa's Magic Toy Bag*

3:45

H Thu (12/24)/*Bon Voyage Charlie Brown*

4:00

2 *Superior Court* (except 12/25)

4 *Donahue*

5 *Real Ghostbusters*

7 *Oprah Winfrey Show* (except 12/16, 12/25)

Wed (12/16)/ *Afterschool Special*

9 *Barnaby Jones* (except 12/25)

11 *G.I. Joe*

13 *Sesame Street* (except Wed.)

Wed/*Wonderworks*

21 *Sesame Street*

H Fri (12/18)/*Babar and Father Christmas*

Mon (12/21)/*Survival Series*

Tue (12/22)/**Movie:** *The Caine Mutiny*

M Thu (12/17)/**Movie:** *Three Amigos!*

Mon (12/21)/**Movie:** *Breaking Away*

Thu (12/24)/**Movie:** *Sweet Dreams*

Fri (12/25)/**Movie:** *Soul Man*

S Wed (12/16)/**Movie:** *Alice's Adventures in Wonderland*

Thu (12/17)/**Movie:** *The Deerslayer*

Fri (12/18)/**Movie:** *The Silent One*

Mon (12/21)/**Movie:** *A Challenge for Robin Hood*

Tue (12/22)/**Movie:** *Bon Voyage Charlie Brown*

Wed (12/23)/*The Little Donkey*

Thu (12/24)/**Movie:** *The Silent One*

Fri (12/25)/*The Elephant's Child*

Mon (12/28)/*The Red Balloon*

Tue (12/29)/**Movie:** *Alice's Adventures in Wonderland*

4:30

2 *People's Court* (except 12/25)

5 *Ducktales*

11 *Tom and Jerry*

31 *3-2-1 Contact*

H Wed (12/16)/*Survival Series*

Fri (12/18)/**Movie:** *BMX Bandits*

Wed (12/23)/**Movie:** *The Money Pit*

Fri (12/25)/*The Woman Who Willed a Miracle*

Mon (12/28)/**Movie:** *BMX Bandits*

Tue (12/29)/**Movie:** *Coast to Coast*

M Fri (12/18)/**Movie:** *Week-End in Havana*

Tue (12/22)/**Movie:** *The Wraith*

Mon (12/28)/**Movie:** *The Cardinal*

S Fri (12/25)/*The Tale of Peter Rabbit*

Mon (12/28)/*How the Rhinoceros Got Its Skin*

5:00

2 News (except 12/25)

4 News

5 *Different Strokes* (except 12/17)

Thu (12/17)/ *He-Man Christmas Special*

7 News (except 12/25)

9 *T.J. Hooker* (except 12/25)

Fri (12/25)/**Movie:** *The Night They Saved Christmas* (1984)

11 *Fall Guy* (except 12/21 and 12/24)

Mon (12/21)/ **Movie:** *March of the Wooden Soldiers* (1934). Laurel and Hardy. Terrific film version of Victor Herbert's *Babes in Toyland;* great production numbers; very funny.

Thu (12/24)/**Movie:** *The Bells of St. Mary's* (1945). Bing Crosby. A priest and a mother superior try to talk a wealthy man into building a parish; entertaining sequel to *Going My Way;* excellent performances; colorized version.

13 *Mister Rogers*

21 *Sesame Street* (except 12/25)

Fri (12/25)/*Christmas Eve on Sesame Street*

31 Wed/*Agenda for a Small Planet*

Thu/*American Interests*

Fri/*Kwitny Report*

Mon/*Looking East*

Tue/*Body Electric*

H Thu (12/17)/**Movie:** *Better Off Dead*

Mon (12/21)/**Movie:** *Bite the Bullet*

Thu (12/24)/ *Christmas at Radio City Music Hall*

M Tue (12/29)/**Movie:** *The Great Gatsby*

S Wed (12/23)/*The Rocking Chair Rebellion*

Fri (12/25)/*The Ugly Duckling*

Mon (12/28)/*Around the World in 80 Days*

5:30

2 News (except 12/25)

5 *Facts of Life* (except 12/17)

13 *Square One TV*

31 *City Comment*

H Wed (12/16)/*Live From Planet Earth*

Fri (12/25)/**Movie:** *My American Cousin*

M Wed (12/23)/*Crazy About the Movies:* "Trivia"

S Tue (12/22)/*Around the World in 80 Days*

Fri (12/25)/*The Steadfast Tin Soldier*

5:35

S Thu (12/17)/*Charlie's Christmas Secret*

5:45

31 *News From City Hall*

Weeknights, December 16–18, 21–25, and 28–29

WED., DEC. 16

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Rockschool*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H *A Friend in Deed*
M **Movie:** *80 Steps to Jonah*
S **Movie:** *The Jazz Singer*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
H **Movie:** *Solar Babies*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Oldest Rookie*
4 *Family Ties*
5 **Movie:** *The Prince and the Pauper* (1937). Errol Flynn.
7 **Special:** *A Muppet Family Christmas*
9 *Evening Magazine*
11 *Hill Street Blues*
21 **Special:** *The Sleeping Beauty.* An ice ballet featuring skating champions Robin Cousins and Rosalynn Sumners.
31 *World Chess Championship 1987*
H **Movie:** *Playing It for Keeps*
M **Movie:** *Close Encouters of the Third Kind*
N **Movie:** *The Mango Tree*
S *Brothers*

8:30
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Metroline:* "Call Governor Kean"
S *It's Garry Shandling's Show*

9:00
2 **Special:** *Candid Camera Christmas*
4 *A Year in the Life*
7 **Special:** *Julie Andrews: The Sound of Christmas*
9 *Morton Downey Show*
11 **Movie:** *The Return of a Man Called Horse* (1976). Richard Harris.
21 *Jessye Norman's Christmas Symphony*
31 *Showdown on Tobacco Road*
S **Movie:** *Thunder Run*

9:30
13 *Moyers*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 9 News
7 **Special:** *A Christmas Memory* (1966). Geraldine Page.
21 *The Nutcracker*
31 *Kwitny Report*
H *1st & Ten*
N **Movie:** *A Private Function*

10:15
M **Movie:** *Gorky Park*

10:30
13 *Mark Russell Comedy Special*
31 *Only One Earth*
H *1st & Ten*
S *Van Halen*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Memories of War*
31 *Video Music Box*
H **Movie:** *Brighton Beach Memoirs*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*
S **Movie:** *Light Blast*

12 MIDNIGHT
7 **Movie:** *She Lives* (1973). Season Hubley.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Wings*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
13 *Hanukkah*
21 *Nova*
M **Movie:** *The Check Is in the Mail*

12:40 a.m.
2 **Movie:** *Matt Helm* (1975). Tony Franciosa.

12:55 a.m.
H **Movie:** *Star Crystal*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*

1:05 a.m.
S **Movie:** *Picnic*

1:30 a.m.
4 7 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Something Big* (1971). Dean Martin.
7 **Movie:** *Hickey and Boggs* (1969). Bill Cosby.
9 *Home Shopping*
11 *Silent Tragedy*
M *Max Headroom Christmas Special*

2:30 a.m.
4 *Getting in Touch*
13 *Profiles of Nature*

2:35 a.m.
H *Sneak Preview*

2:45 a.m.
M **Movie:** *H.O.T.S.*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Sherlock Holmes in Washington*
13 *Nature*

3:15 a.m.
S *Brothers*

3:30 a.m.
4 *New Record Guide*

3:45 a.m.
S *The Great Love Experiment*

4:00 a.m.
4 *Ben Casey*
5 *I Love Lucy*
13 *Innovation*

4:10 a.m.
H **Movie:** *Until September*

4:25 a.m.
M **Movie:** *Secrets of the Bermuda Triangle*

4:30 a.m.
7 *The Avengers*
11 *Focus on Success*
13 *Mystery!: Agatha Christie's Miss Marple*

5:00 a.m.
4 *New Wilderness*
11 *One Step Beyond*
S **Movie:** *Alice's Adventures in Wonderland*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., DEC. 17

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Great Chefs of New Orleans*
31 Italian programming (concludes at 8)
M **Movie:** *Skin Game*
S **Movie:** *Red Sonja*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *Iron Eagle*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
S **Movie:** *Bon Voyage Charlie Brown*

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *Arabian Adventure* (1979). Emma Samms.
7 *Sledge Hammer!*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America*
31 *Dark Shadows*
M **Movie:** *The Wraith*
N **Movie:** *The 400 Blows*

8:30
4 *A Different World*
7 *The Charmings*
9 *Entertainment Tonight*
13 *Currents:* "Be All That You Can Be." An examination of army careers.
21 *This Old House*
31 *Dark Shadows*

9:00
2 *Simon & Simon*
4 *Cheers*
7 **Movie:** *The Three Kings* (1987). Jack Warden.
9 *Morton Downey Show*
11 **Special:** *Smithsonian Treasures*
13 **Special:** *The Nutcracker.* The American Ballet Theatre presents this classic holiday special featuring Mikhail Baryshnikov and Gelsey Kirkland.
21 31 *Mystery!: Agatha Christie's Miss Marple*
H **Movie:** *Scanners*
S **Movie:** *Modern Girls*

9:30
4 *Night Court*
M **Movie:** *Weekend Warriors*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
21 *Nanny*
31 *Masterpiece Theatre: Sorrell and Son*
N **Movie:** *The Unheard Music*

10:30
9 News
13 *Works and Process at the Guggenheim:* "The Mahabharata." Director Peter Brook discusses his nine-hour epic play now in performance at the Brooklyn Academy of Music.
S **Movie:** *The Postman Always Rings Twice*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *Video Music Box*
H *Inside the NFL*
M **Movie:** *Three Amigos!*

11:30
2 *Night Heat*
4 *David Letterman*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick*
N *International Sweethearts of Music*

12 MIDNIGHT
7 **Movie:** *The Spiral Road* (1962)
9 *Entertainment Tonight*
11 *Star Trek*
13 *Cry Freedom: The Inside Story.* A behind-the-scenes look at Richard Attenborough's latest film about the life of black South African activist Steve Biko.
21 *Long Island Report*
H **Movie:** *Heartbreak Ridge*
N **Movie:** *Cluny Brown*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Jazz Encore*

12:35 a.m.
S **Movie:** *The Company of Wolves*

12:40 a.m.
2 **Movie:** *Pleasure Cove* (1979). Tom Jones

12:45 a.m.
M **Movie:** *All the Right Moves*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Love Finds Andy Hardy* (1938). Mickey Rooney.
9 *Home Shopping*
11 *Celebration of Caring*

2:15 a.m.
H **Movie:** *Touch and Go*
M **Movie:** *Psycho II*
S **Movie:** *Ordinary People*

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:50 a.m.
7 News

3:00 a.m.
4 *Matchmaker*
11 *Lifestyles of the Rich and Famous*
13 *Discover*

3:20 a.m.
7 **Movie:** *Killer Bats* (1942). Bela Lugosi.

3:30 a.m.
4 *New Record Guide*

3:55 a.m.
M **Movie:** *The Love Machine*

4:00 a.m.
4 *Ben Casey*
5 *I Love Lucy*
11 **Movie:** *Sherlock Holmes Faces Death* (1943). Basil Rathbone.
13 *Innovation*
H *The Hitchhiker*

4:25 a.m.
S **Movie:** *The Deerslayer*

4:30 a.m.
13 *The Adams Chronicles*
H **Movie:** *Joshua Then and Now*

5:00 a.m.
4 *New Wilderness*

5:30 a.m.
7 *Morning Stretch*
11 News
13 *Currents*

FRI., DEC. 18

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
H *Boxing's Greatest Knockouts*
M **Movie:** *Every Time We Say Goodbye*
S **Movie:** *Heaven With a Gun*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

7:45
S *Comedy Club Network*

8:00
2 *Beauty and the Beast*
4 **Movie:** *The Sound of Music* (1965). Julie Andrews.
5 **Movie:** *The Man in the Santa Claus Suit* (1978). Fred Astaire.
7 *Full House*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nature:* "The Holy Land"
31 *Washington Week in Review*
H **Movie:** *Up the Academy*
M **Movie:** *Salvador*
N **Movie:** *The Gospel According to Vic*
S **Movie:** *Airplane II: The Sequel*

8:30
7 *I Married Dora*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who Pertwee Series*

9:00
2 *Dallas*
7 *Mr. Belvedere*
9 *Morton Downey Show*
11 **Movie:** *Little Miss Marker* (1980). Walter Matthau.
13 *Great Performances: Christmas With Flicka.* Christmas musical

program with Melba Moore and Frederica Von Stade; stereo simulcast over WNCN-FM.
21 *Sands of Time*

9:30
7 *Pursuit of Happiness*
H **Movie:** *Hamburger*
S *Super Dave*

10:00
2 *Falcon Crest*
5 9 News
7 *20/20*
13 *Jessye Norman's Christmas Symphony*
21 *Pride of Place*
M **Movie:** *The Postman Always Rings Twice*
N **Movie:** *Ben and Board*
S *Brothers*

10:30
S *It's Garry Shandling's Show*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 **Movie:** *The Lady Dances* (1934). Maurice Chevalier.
21 *Wall $treet Week*
31 *Video Music Box*
H *On Location*
S *Island Records*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*

12 MIDNIGHT
7 **Movie:** *Try to Catch a Saint* (1975). Susan Clark.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *One More Saturday Night*
M **Movie:** *Candy Stripe Nurses*
N **Movie:** *Young Man With a Horn*
S **Movie:** *The Color of Money*

12:30 a.m.
2 **Movie:** *Night Stalker* (1975). Darren McGavin.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 **Movie:** *Up in Central Park* (1948). Deanna Durbin.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *Fresh Fields*

1:20 a.m.
M **Movie:** *This Is Spinal Tap*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:35 a.m.
H *Inside the NFL*

1:45 a.m.
2 *Win, Lose, or Draw*

1:55 a.m.
7 News

2:00 a.m.
5 **Movie:** *Mutiny on the Bounty* (1935). Clark Gable.
9 *Home Shopping*
11 *Twilight Zone*

2:05 a.m.
S **Movie:** *The Warrior and the Sorceress*

2:15 a.m.
2 *Win, Lose, or Draw*

2:25 a.m.
7 **Movie:** *The Gorilla* (1939). Bela Lugosi.

2:30 a.m.
4 News
11 *Twilight Zone*
13 *Profiles of Nature*

2:35 a.m.
H **Movie:** *The Tender Age*

2:45 a.m.
2 **Movie:** *Amateur Night at the Dixie Bar and Grill* (1979). Tanya Tucker.
M *Crazy About the Movies:* "Marilyn Monroe"

3:00 a.m.
4 *Getting in Touch*
11 **Movie:** *Sherlock Holmes and the Spider Woman* (1944)
13 *Film on Film:* "The Golden Silents"

3:25 a.m.
S **Movie:** *Hard Choices*

3:30 a.m.
4 *Matchmaker*

3:50 a.m.
M **Movie:** *$ (Dollars)*

4:00 a.m.
4 *New Record Guide*
13 **Movie:** *Jack London* (1943). Michael O'Shea.

4:20 a.m.
H **Movie:** *Ninja III: The Domination*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
11 *Twilight Zone*

4:55 a.m.
2 *Newsmakers*

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*
S *Super Dave*

5:30 a.m.
5 *New Monkees*
7 *Greatest Sports Legends*
11 News
S *It's Garry Shandling's Show*

MON., DEC. 21

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 **Movie:** (continued from 5 p.m.)
13 *Wild America*
21 *Victory Garden*
31 Italian programming (concludes at 8)
M **Movie:** *Pumping Iron II: The Women*
S **Movie:** *Picnic*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Fraggle Rock*

8:00
2 **Special:** *A Garfield Christmas*
4 **Movie:** *The Little Match Girl* (1987)
5 **Special:** *Carols From Ripon Cathedral*
7 *MacGyver*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Making of a Continent*
31 *A Christmas Calendar*
H **Movie:** *The Color Purple*
M **Movie:** *Back to School*
N **Movie:** *Smooth Talk*
S **Movie:** *Invaders From Mars*

8:30
2 **Special:** *A Claymation Christmas Celebration*
9 *Entertainment Tonight*
13 *Adam Smith*

9:00
2 *Newhart*
5 **Special:** *Lifequest*
7 **Football:** Dallas vs. Los Angeles (concludes at midnight, approx.)
9 *Morton Downey Show*
11 **Movie:** *Super Fuzz* (1981). Ernest Borgnine.
13 *The Adams Chronicles*
21 *Nature of Things*
31 *All the World's a Stage*

9:30
2 *Designing Women*

10:00
2 *Cagney & Lacey*
4 **Special:** *Christmas in Washington*
5 9 News
13 *Upstairs, Downstairs*
31 *Sounds of Christmas*
M **Movie:** *Soul Man*
N **Movie:** *Sex Kittens Go to College*
S **Movie:** *Ordinary People*

10:30
21 *Digging Dinosaurs*

11:00
2 4 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Carols for Christmas*
21 *Are You Being Served?*
31 *Video Music Box*
H **Movie:** *Slayground*

11:30
2 *Hunter*
4 *Best of Carson*
5 *Wilton-North Report*
11 *The Honeymooners*
21 *Comedy Tonight*

11:50
M **Movie:** *The Wild Bunch*

12 MIDNIGHT
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature*
21 *Long Island Report*
N **Movie:** *Utu*

12:10 a.m.
S **Movie:** *Firewalker*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Truth or Consequences*
21 *Sands of Time*

12:35 a.m.
H **Movie:** *Up the Academy*

12:40 a.m.
2 **Movie:** *Honeyboy* (1982). Erik Estrada.

1:00 a.m.
5 *World Vision*
7 **Movie:** *Brother Rat* (1938). Ronald Reagan.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *McMillan* (1977). Rock Hudson.
9 *Home Shopping*
11 *Children in Crisis*
S **Movie:** *The Company of Wolves*

2:05 a.m.
H *Bette Midler*

2:15 a.m.
M **Movie:** *H.O.T.S.*

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:50 a.m.
7 News

3:00 a.m.
4 *Matchmaker*
11 *Keys to Success*
13 *Nova*

3:20 a.m.
7 **Movie:** *The Greatest Gift* (1974). Glenn Ford.

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Up in Arms* (1944). Danny Kaye.

3:40 a.m.
H **Movie:** *Sloane*
S **Movie:** *Year of the Dragon*

3:55 a.m.
M **Movie:** *Ordinary People*

4:00 a.m.
4 *Ben Casey*
5 *I Love Lucy*
13 *Innovation*

4:30 a.m.
13 *Masterpiece Theatre: Sorrell and Son*

5:00 a.m.
4 *New Wilderness*

5:15 a.m.
H *Whoopi Goldberg*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *American Interests*

5:55 a.m.
S **Movie:** *Picnic*

TUE., DEC. 22

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Growing a Business*
31 Italian programming
H **Movie:** *Big Wednesday*
M **Movie:** *Stalag 17*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
S **Movie:** *Foreign Body*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Houston Knights*
4 *Matlock*
5 **Special:** *Desperately Seeking Baby*
7 *Who's the Boss?*
9 *Evening Magazine*
11 **Football:** All American Bowl (concludes at 11)
21 *Nova*
31 *Dark Shadows*
H **Movie:** *Solar Babies*
M **Movie:** *Cobra*
N **Movie:** *The Sacrifice*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation*
31 *Dark Shadows*

9:00
2 **Special:** *Jake and the Fat Man*
4 *J.J. Starbuck*
5 **Special:** *Hollywood: The Gift of Laughter Part II*
7 *Moonlighting*
9 *Morton Downey Show*
13 *Nova*
21 *Kodo: Heartbeat Drummers of Japan*
31 *Target*
S **Movie:** *The Color of Money*

9:30
H **Movie:** *Heartbreak Ridge*
M **Movie:** *The Hitcher*

10:00
4 *Crime Story*
5 9 News
7 *Thirtysomething*
13 *Frontline:* "Apartheid." Part II of a five-part series tracing the history of apartheid in South Africa.
21 *Slow Fires*
31 *Hitchhiker's Guide to the Galaxy*

10:30
31 *Two Ronnies*
N **Movie:** *Confidentially Yours*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Bopha!*
21 *Are You Being Served?*
31 *Video Music Box*
S **Movie:** *Brazil*

11:30
2 *Diamonds*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Good Neighbors Christmas Special*
M **Movie:** *Stripper*

11:45
H *Scanners*

12 MIDNIGHT
7 **Movie:** *High Time* (1960). Bing Crosby.
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*
N **Movie:** *Hard Choices*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Making of a Continent*

12:40 a.m.
2 **Movie:** *The Rousters* (1983). Chad Everett.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*

1:05 a.m.
M **Movie:** *Let's Get Harry*

1:15 a.m.
S **Movie:** *Children of a Lesser God*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
H **Movie:** *Ninja III: The Domination*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Special:** *Lifequest*
9 *Home Shopping*
11 *Twilight Zone*

2:30 a.m.
4 *Getting in Touch*
7 **Movie:** *Last of the Fast Guns* (1958). Jock Mahoney.
11 *Twilight Zone*
13 *Profiles of Nature*

2:50 a.m.
M **Movie:** *The Postman Always Rings Twice*

3:00 a.m.
4 *Matchmaker*
5 **Movie:** *McCloud*
11 **Movie:** *The Suicide's Wife* (1979)
13 *World Chess*

3:05 a.m.
H *Sneak Preview*

3:20 a.m.
S *The Red Balloon*

3:30 a.m.
4 *New Record Guide*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*
S **Movie:** *The Color of Money*

4:30 a.m.
5 *I Love Lucy*
7 *The Avengers*
13 *Upstairs Downstairs*

4:40 a.m.
H **Movie:** *Star Crystal*

4:50 a.m.
M **Movie:** *Dark Horse*

5:00 a.m.
4 *New Wilderness*
11 *One Step Beyond*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News

WED., DEC. 23

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Rockschool*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Three Amigos!*
M **Movie:** *Seven Brides for Seven Brothers*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
S **Movie:** *Modern Girls*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 **Special:** *Tops of the Pops Christmas*
4 *Highway to Heaven*
5 **Movie:** *It Came Upon a Midnight Clear* (1984). Mickey Rooney.
7 *Perfect Strangers*
9 *Evening Magazine*
11 **Special:** *A Crystal Gayle Christmas*
21 31 *A Child's Christmas in Wales*
H **Movie:** *Santa Claus: The Movie*
M **Movie:** *Nothing in Common*
N **Movie:** *The Mango Tree*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *Metroline*
S *It's Garry Shandling's Show*

9:00
2 *The Oldest Rookie*
4 *A Year in the Life*
7 *Hooperman*
9 *Morton Downey Show*
11 **Movie:** *The King of Comedy* (1983). Robert De Niro.
13 *A Child's Christmas in Wales*
21 *Christmas With the Mormon Tabernacle Choir and Shirley Verrett*
31 *AIDS: Changing the Rules*
S **Movie:** *The Manhattan Project*

9:30
7 *Slap Maxwell*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 9 News
7 *Dynasty*
13 *Moyers*
21 *James Galway's Christmas Carol*
31 *Kwitny Report*
H *1st & Ten*
M **Movie:** *About Last Night*
N **Movie:** *The Gospel According to Vic*

10:30
31 *Only One Earth*
H *1st & Ten*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Memories of War*
21 *Are You Being Served?*
31 *Video Music Box*
H *Boxing's Greatest Knockouts*
S **Movie:** *Loose Screws*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*

11:55
M **Movie:** *Salvador*

12 MIDNIGHT
7 **Movie:** *The Love Boat II* (1977). Bert Convy.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *Hamburger*
N **Movie:** *Bed and Board*

12:20 a.m.
S *Super Dave*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Nova*

12:40 a.m.
2 **Movie:** *Fast Friends* (1978). Carrie Snodgrass.

12:50 a.m.
S **Movie:** *Hard Choices*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:35 a.m.
H **Movie:** *Fortress*

1:55 a.m.
M **Movie:** *Candy Stripe Nurses*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *A Christmas Carol* (1938). Reginald Owen.
9 *Home Shopping*
11 *Hope for the World's Children*

2:25 a.m.
S **Movie:** *Modern Girls*

2:30 a.m.
4 *Getting in Touch*
7 **Movie:** *Sullivan's Empire* (1967). Martin Milner.
13 *Profiles of Nature*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Sherlock Holmes and the Pearl of Death* (1944). Basil Rathbone.
13 *Nature*

3:05 a.m.
H **Movie:** *One More Saturday Night*

3:15 a.m.
M **Movie:** *Getting Even*

3:30 a.m.
4 *New Record Guide*
5 *I Love Lucy*

3:55 a.m.
S **Movie:** *Red Sonja*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:30 a.m.
7 *The Avengers*
11 *Focus on Success*
13 *Mystery!: Agatha Christie's Miss Marple*

4:40 a.m.
H **Movie:** *Cheech & Chong's Nice Dreams*

4:45 a.m.
M **Movie:** *Miss Mary*

5:00 a.m.
4 *New Wilderness*
11 *One Step Beyond*

5:30 a.m.
7 *Morning Stretch*
11 News
13 *One-on-One*
S *Bim, the Little Donkey*

THU., DEC. 24

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 **Movie:** (continued from 5 p.m.)
13 *Degrassi Junior High*
21 *Great Chefs*
31 Italian programming
H **Movie:** *Brighton Beach Memoirs*
M *Chet Atkins*
S **Movie:** *Kim*

6:30
5 *Family Ties*
7 News
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
13 *Nightly Business*
21 **Special:** *Christmas Eve on Sesame Street*
M *Crazy About the Movies:* "Elvis '56"

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*

8:00
2 **Special:** *Bugs Bunny's Christmas Tales*
4 *Cosby Show*
5 *A Christmas Card*
7 **Special:** *Santa Claus: The Making of the Movie*
9 *Evening Magazine*
11 **Special:** *Yule Log.* Simulcast over WPIX-FM. (concludes at 10:30)
21 **Special:** *The Snowman*
31 *Dark Shadows*
H **Movie:** *Daffy Duck's Movie*
M **Movie:** *Stand By Me*
N **Movie:** *It Happened on Fifth Avenue*
S *Nutcracker*

8:30
2 **Special:** *Santa Bear's Adventures*
4 *A Different World*
9 *Entertainment Tonight*
13 *Currents*
21 *This Old House*
31 *Dark Shadows*

9:00
2 **Movie:** *The Homecoming* (1971). Patricia Neal.
4 *Cheers*
7 **Movie:** *The Legend of the Lone Ranger* (1981). Klinton Spilsbury.
9 *America's Top Ten Christmas*
13 *Christmas Eve on Sesame Street*
21 31 *Mystery!: Agatha Christie's Miss Marple*

9:30
4 *Night Court*
H **Movie:** *Armed and Dangerous*
M **Movie:** *Wildcats*
S **Movie:** *Airplane II: The Sequel*

10:00
4 *L.A. Law*
5 9 News
13 *Handel's Messiah*
21 *Nanny*
31 *Masterpiece Theatre: Sorrell and Son*
N **Movie:** *Young Man With a Horn*

10:30
11 **Special:** *Mr. Kruegar's Christmas*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *Video Music Box*
H *Inside the NFL*
S **Movie:** *Cocoon*

11:30
2 *A Religion Christmas Special*
4 **Special:** *Christmas With Friends*
5 *Wilton-North Report*
7 *Nightline*
11 **Special:** *Come Home at Christmas*
21 *Handel's Messiah*
M **Movie:** *F/X*

12 MIDNIGHT
2 *Midnight Mass*
4 **Special:** *Midnight Mass*
7 **Movie:** *A Christmas to Remember* (1978). Jason Robards.
9 *Entertainment Tonight*
11 **Special:** *Live Christmas Mass From St. Patrick's Cathedral*
13 *Carols From King's*
H **Movie:** *The Color Purple*
N **Movie:** *And So They Were Married*

12:30 a.m.
5 **Movie:** *A Christmas Carol* (1951). Alistair Sim.
9 *Truth or Consequences*
21 *Carols From King's*

1:00 a.m.
2 **Movie:** *Little House on the Prairie* (1975)
9 *Joe Franklin Show*
13 *Fresh Fields*
S **Movie:** *The Dirty Dozen*

1:20 a.m.
M **Movie:** *There Was a Crooked Man*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*

2:00 a.m.
7 News
4 *Ask Dr. Ruth*
5 **Movie:** *A Night at the Opera* (1935). The Marx Brothers.
9 *Home Shopping*
11 *Twilight Zone*

2:30 a.m.
4 *Getting in Touch*
7 **Movie:** *The Song of Bernadette* (1943). Jennifer Jones.
11 *Twilight Zone*
13 *A Sing It Yourself Messiah*

2:40 a.m.
H **Movie:** *Sloane*

3:00 a.m.
4 *Matchmaker*
11 *Lifestyles of the Rich and Famous*

3:05 a.m.
2 **Movie:** *Valley Forge*

3:30 a.m.
4 *New Record Guide*
M *Comedy Experiment*

3:35 a.m.
S **Movie:** *The Warrior and the Sorceress*

4:00 a.m.
4 *Ben Casey*
11 **Movie:** *Sherlock Holmes and the Scarlet Claw*

4:05 a.m.
5 *I Love Lucy*
M **Movie:** *$ (Dollars)*

4:15 a.m.
H **Movie:** *Up the Academy*

4:30 a.m.
13 *Handel's Messiah*

4:55 a.m.
S **Movie:** *The Jazz Singer*

5:00 a.m.
4 *New Wilderness*

5:30 a.m.
11 News
13 *Festival of Voices*

FRI., DEC. 25

6:00
2 4 News
5 *Three's Company*
7 **Football:** (continued from 3:30 p.m.)
9 **Movie:** (continued from 5 p.m.)
11 *The Jeffersons*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming
M **Movie:** *The Karate Kid Part II*
S *How the Rhinoceros Got Its Skin*

6:30
5 *Family Ties*
11 *The Honeymooners*
13 *Miracle on Fort Street*
21 *Nightly Business Report*
S *The Velveteen Rabbit*

7:00
2 4 5 7 News
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Wonderworks*
H *Inside the NFL*
S *The Emperor's Nightingale*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*

7:45
S *Comedy Club Network*

8:00
2 **Special:** *A Barbara Mandrel Christmas*
4 *Rags to Riches*
5 **Movie:** *Meet Me in St. Louis* (1945). Judy Garland.
7 *Full House*
9 *Evening Magazine*
11 **Movie:** *Yes, Giorgio* (1982). Luciano Pavarotti.
21 *Nature*
31 *Washington Week*
H **Movie:** *Three Amigos!*
M **Movie:** *Return of the Jedi*
N **Movie:** *Cluny Brown*
S **Movie:** *A Private Function*

8:30
7 *I Married Dora*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 **Movie:** *Gift of Love*
4 *Miami Vice*
7 *Mr. Belvedere*
9 **Special:** *Hepburn and Tracy: A Salute*
13 *Great Performances*
21 *Water, Birth, the Planet Earth*

9:30
7 *Pursuit of Happiness*

10:00
4 *Private Eye*
5 9 News
7 *20/20*
11 *Hug Tight*
21 *Pride of Place*
31 *Nearly No Christmas*
H **Movie:** *Spies Like Us*
N **Movie:** *The Private Life of Don Juan*
S *Brothers Christmas Special*

10:15
M **Movie:** *Back to the Future*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
21 *Wall $treet Week*
31 *Carols From King's*
S **Movie:** *The Postman Always Rings Twice*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
13 **Movie:** *Two Sisters From Boston* (1946). June Allyson.
21 *Washington Week*
N *The Many Roles of Alec Guinness*

11:45
H **Movie:** *Better off Dead*

12 MIDNIGHT
7 **Movie:** *Christmas in Connecticut* (1945). Barbara Stanwyck.
9 **Special:** *Christmas at Washington Cathedral*
11 *Star Trek*
21 **Movie:** *Scrooge* (1935). Seymour Hicks.
N **Movie:** *The 400 Blows*

12:15 a.m.
M **Movie:** *Aliens*

12:30 a.m.
2 **Movie:** *Night Stalker*
4 *David Letterman*
5 *WKRP in Cincinnati*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:05 a.m.
S **Movie:** *Year of the Dragon*

1:25 a.m.
H *Whoopi Goldberg*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:45 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
5 **Movie:** *Inn of the Sixth Happiness* (1958)
7 News
9 **Movie:** *Holiday* (1938). Katharine Hepburn, Cary Grant.
11 *Twilight Zone*

2:15 a.m.
2 **Movie:** *The Last Years* (1976)

2:30 a.m.
4 News
7 **Movie:** *Steel* (1980)
11 *Twilight Zone*
13 *Profiles of Nature*
H *Inside the NFL*

2:35 a.m.
M **Movie:** *Screen Test*

3:00 a.m.
4 *Getting in Touch*
11 **Movie:** *Sherlock Holmes in Pursuit to Algiers*
13 *Film on Film*

3:25 a.m.
S **Movie:** *Eliminators*

3:30 a.m.
4 *Matchmaker*
H **Movie:** *Scanners*

4:00 a.m.
4 *New Record Guide*
9 **Movie:** *A Connecticut Yankee in King Arthur's Court* (1949)

4:05 a.m.
M **Movie:** *Band of the Hand*

4:20 a.m.
2 *Newsmakers*

4:30 a.m.
4 *New Wilderness*
7 **Movie:** *The Invisible Ghost* (1941)
11 *Twilight Zone*
13 **Movie:** *Made for Each Other* (1971)

4:50 a.m.
2 **Movie:** *Miss Kline, We Love You* (1974)

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*

5:05 a.m.
S *The Emperor's Nightingale*

5:15 a.m.
H **Movie:** *Until September*

5:30 a.m.
11 News

MON., DEC. 28

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Wild America*
21 *Victory Garden*
31 Italian programming
H **Movie:** *Born Free*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
S **Movie:** *Airplane II: The Sequel*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Fraggle Rock*
M *Crazy About the Movies:* "Trivia"

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *The Thin Man* (1934). Myrna Loy.
7 *MacGyver*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Making of a Continent*
31 *Kodo*
H **Movie:** *Fortress*
M **Movie:** *Let's Get Harry*
N **Movie:** *The Gods Must Be Crazy*
S **Movie:** *The Postman Always Rings Twice*

8:30
2 *Frank's Place*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith*

9:00
2 *Newhart*
4 **Movie:** *Roman Holiday*
7 **Football:** Teams to be announced
9 *Morton Downey Show*
11 **Movie:** *The Wheeler Dealers* (1963)
13 *Soliti at 75*
21 *Nature of Things*
31 *All the World's a Stage*

9:30
2 *Designing Women*
H **Movie:** *Brighton Beach Memoirs*

10:00
2 *Cagney & Lacey*
5 9 News
13 *Upstairs, Downstairs*
31 *Die Fledermaus*
M **Movie:** *Salvador*
N **Movie:** *Wings*
S **Movie:** *Raw Deal*

10:30
21 *Sherpa*

11:00
2 4 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 **Special:** *Peter and the Wolf*
21 *Are You Being Served?*
31 *Video Music Box*

11:30
2 *Hunter*
4 *Best of Carson*
5 *Wilton-North Report*
11 *The Honeymooners*
21 *Comedy Tonight*
H **Movie:** *Heartbreak Ridge*

11:55
S **Movie:** *Foreign Body*

12 MIDNIGHT
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature*
21 *Long Island Report*
M **Movie:** *Wildcats*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Truth or Consequences*
21 *Water, Birth, the Planet Earth*
N **Movie:** *Flood Stage*

12:40 a.m.
2 **Movie:** *Courage and the Passion* (1978)

1:00 a.m.
5 *Weight Control*
7 **Movie:** *The Big Shot* (1942)
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*

1:30 a.m.
4 11 News
5 *Health & Tennis*
13 *MacNeil/Lehrer*

1:45 a.m.
H **Movie:** *Into the Homeland*
S **Movie:** *Loose Screws*

1:50 a.m.
M **Movie:** *Getting Even*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *After the Thin Man* (1936). Myrna Loy.
9 *Home Shopping*
11 *Hope for the Children*

2:30 a.m.
4 *Getting in Touch*
13 *Profiles of Nature*

2:40 a.m.
7 News

3:00 a.m.
4 *Matchmaker*
11 *Keys to Success*
13 *Nova*

3:05 a.m.
S **Movie:** *Julia*

3:10 a.m.
7 **Movie:** *F. Scott Fitzgerald in Hollywood*

3:25 a.m.
M **Movie:** *Screen Test*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Riding Tall*

3:40 a.m.
H **Movie:** *Scanners*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:30 a.m.
5 *I Love Lucy*
13 *Masterpiece Theatre*

4:35 a.m.
S *Around the World in 80 Days*

4:55 a.m.
M **Movie:** *This Is Spinal Tap*

5:00 a.m.
4 *New Wilderness*

5:25 a.m.
H **Movie:** *Hamburger*

5:30 a.m.
13 *American Interests*

TUE., DEC. 29

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Growing a Business*
31 Italian programming
S *The Elephant's Child*

6:15
H **Movie:** *Playing It for Keeps*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
S **Movie:** *Dark Horse*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
M *Comedy Experiment*

8:00
2 *Houston Knights*
4 *Matlock*
5 **Movie:** *Laura* (1944). Gene Tierney.
7 *Who's the Boss?*
9 *Evening Magazine*
11 **Football:** Liberty Bowl (concludes at 11, approx.)
21 *Nova*
31 *Dark Shadows*
H **Movie:** *The Bosses Wife*
M **Movie:** *Sweet Dreams*
N **Movie:** *The Unheard Music*
S **Movie:** *Cocoon*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation*
31 *Dark Shadows*

9:00
2 *Jake & the Fat Man*
4 *J.J. Starbuck*
7 *Moonlighting*
9 *Morton Downey Show*
13 *Nova*
21 *The Politics of Food*
31 *Target*

9:30
H **Movie:** *Three Amigos!*

10:00
2 *Law & Harry McGraw*
4 *Crime Story*
5 9 News
7 *Thirtysomething*
13 *Frontline*
31 *Hitchhiker's Guide to the Galaxy*
M **Movie:** *Legal Eagles*
N **Movie:** *The Lightship*
S *Comedy Spotlight*

10:30
31 *Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *David Goldblatt*
21 *Are You Being Served?*
31 *Video Music Box*
S **Movie:** *Ordinary People*

11:30
2 *Diamonds*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *To the Manor Born*
H **Movie:** *Armed and Dangerous*

12 MIDNIGHT
7 **Movie:** *Take Her, She's Mine* (1963)
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*
N **Movie:** *Man Under Suspicion*
M **Movie:** *Ordinary People*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Making of a Continent*

12:40 a.m.
2 **Movie:** *The Father Knows Best Reunion*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*
H **Movie:** *The Tender Age*

1:10 a.m.
S *Marvin Hamlisch*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Shadow of the Thin Man* (1941)
9 *Home Shopping*
11 *Keys to Success*

2:10 a.m.
M *Dangerous Film Club*

2:15 a.m.
S **Movie:** *Dark Horse*

2:30 a.m.
4 *Getting in Touch*
7 **Movie:** *Paths of Glory*
11 *Twilight Zone*
13 *Profiles of Nature*

2:40 a.m.
M **Movie:** *Nightforce*

2:45 a.m.
H *Sneak Preview*

3:00 a.m.
4 *Matchmaker*
11 *Focus on Success*
13 *World Chess*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Target of an Assassin* (1978). Anthony Quinn.

3:35 a.m.
S *The Elephant's Child*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*
S **Movie:** *The Jazz Singer*

4:05 a.m.
5 *I Love Lucy*
M **Movie:** *Mean Streets*

4:30 a.m.
7 *The Avengers*
13 *Upstairs Downstairs*

4:35 a.m.
H **Movie:** *Slayground*

5:30 a.m.
4 *Slim Cooking*

Weekends, December 19–20 and 26–27

SAT., DEC. 19

6:00 a.m.
4 *Joy of Gardening*
5 *Foster Parent*
7 *World of Photography*
9 News
11 *Christian Science*
13 *Frontline*

H *Emmet Otter's Christmas*
M *Crazy About the Movies:* "Trivia"
S **Movie:** *Cocoon*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)

11 *Planet of the Apes*
M **Movie:** *Just You and Me, Kid*

7:00 a.m.
4 *Kidsongs*

5 *Sylvanian Family*
7 *Uncle Waldo*

11 *Tom and Jerry*
13 *Ossie and Ruby*

H *Philip Marlowe, Privat Eye*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*

7 *King Leonardo*
11 *Heathcliff*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Dukes of Hazard*
7 *Care Bears Family*
11 *Heathcliff*
13 *Adam Smith*
21 *Personal Finance*
H **Movie:** *Iron Eagle*
M **Movie:** *The Boy Who Could Fly*
S **Movie:** *Kim*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
7 *Little Clowns of Happytown*
11 *Keys to Success*
13 *Currents*

9:00 a.m.
5 *D.J. Kat*
7 *My Pet Monster*
9 *Superman*
11 *Hee Haw*
13 *Washington Week in Review*
21 *American Adventure*

9:30 a.m.
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Little Wizards*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *The Constitution*
31 *Body Electric*
H *Inside the NFL*
M **Movie:** *Lucas*
S **Movie:** *Lullaby of Broadway*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
31 *Video Music Box*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Charlie's Angels*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Solid Gold*
13 *Tony Brown*
21 *Victory Garden*
H **Movie:** *Three Amigos!*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
7 *Bugs Bunny*
13 *Open Mind*
21 *Jane Brody's Kitchen*
31 *Degrassi Junior High*

12 NOON
2 *NFL Today*
4 *Foofur*
5 *Mission: Impossible*
7 *Animal Crack-ups*
9 *America's Top Ten*
11 Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
M **Movie:** *The Cardinal*
S **Movie:** *King Kong Lives*

12:30
2 **Football:** Giants vs. Greenbay (concludes at 4, approx.)
4 *I'm Telling*
7 *Health Show*
9 *Fan Club*
21 *This Old House*

1:00
4 **Special:** *Santa Claus Is Coming to Town*
5 **Special:** *Barbie and the Rockers*
7 *Weekend Specials*
9 *New American Bandstand*
11 **Special:** *Hollywood Christmas Parade*
13 *Moyers: God and Politics*
21 *Frugal Gourmet*
31 *Good Morning Asia*
H **Boxing:** Marvin Hagler vs. Sugar Ray Leonard

1:30
7 *The Adventures of Candy Claus*
21 *French Chef*

2:00
4 **Special:** *The Christmas Tree Train*
5 **Special:** *Julie and Friends*
7 **Golf:** Mazda Champions
9 *Black Sheep Squadron*
13 *Frugal Gourmet*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)
H *Animation: Cartoons and Computers*
S **Movie:** *Foreign Body*

2:30
4 *The Year in Sports*
13 *Justin Wilson's Holiday Cookin'*
21 *The Art of William Alexander*
H **Movie:** *Daffy Duck's Movie*

3:00
5 **Special:** *Yogi's First Christmas*
9 *Knightrider*
11 *Keys to Success*
13 *Madeline Cooks*
21 *Rod and Reel Streamside*
M *Crazy About the Movies:* "Trivia"

3:30
4 *NFL Live*
11 *At the Movies*
13 *French Chef*
21 *Motorweek*
M **Movie:** *Close Encounters of the Third Kind*

4:00
2 **College Basketball:** N. Carolina vs. Illinois
4 **Football:** Kansas City vs. Denver (concludes at 7, approx.)
7 **College Basketball:** N. Carolina State vs. Kansas
9 *A-Team*
11 *Puttin' on the Hits*
13 *Motorweek*
21 *Woodwright's Shop*
31 *All About TV*
H **Movie:** *Desperate Lives*
S **Movie:** *The Manhattan Project*

4:30
11 *New Gidget*
13 *Growing a Business*
21 *This Old House*
31 *Cityscope*

5:00
5 *Dr. Science*
9 *A-Team*
11 *Webster*
13 *This Old House*
21 *Degrassi Junior High*
31 *Make Prayers to the Raven*

5:30
5 *Different Strokes*
11 *Bustin' Loose*
13 *Frugal Gourmet*
21 **Movie:** *Doctor Who*
31 *Looking East*

6:00
2 **Special:** *Christmas Everyday*
5 *What's Happening Now?*
7 News
9 Wrestling
11 *Star Trek: The Next Generation*
13 *Nature*
31 *Images/Imagenes*
H **Movie:** *Brighton Beach Memoirs*
M **Movie:** *The Neverending Story*
S **Movie:** *Cocoon*

6:30
2 7 News
5 *Small Wonder*
31 *In Black and White*

7:00
2 News
4 *Kids, Just Kids*
5 *Three's Company*
7 *Siskel & Ebert*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*

7:30
2 **Special:** *Stand Up and Be Counted*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 **Hockey:** Rangers vs. Pittsburgh (concludes at 10:30, approx.)
11 *Charles in Charge*
13 *Wild America*

8:00
2 **Movie:** *The Trail of the Pink Panther* (1982). Peter Sellers.
4 *Bob Hope's Christmas Special*
5 *Mr. President*
7 *Ohara*
11 **Football:** Independence Bowl (concludes at 11, approx.)
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Three Amigos!*
M **Movie:** *The Boy Who Could Fly*
N **Movie:** *Tea in the Harem*
S **Movie:** *King Kong Lives*

8:30
5 *Women in Prison*
21 *Keep It in the Family*

9:00
4 *Golden Girls*
5 *Beans Baxter*
7 *Sable*
13 *Mystery!: Agatha Christie's Miss Marple*
21 *Good Neighbors Christmas Spcecial*
31 *Secret Agent*

9:30
4 *Amen*
5 *Second Chance*
21 *Dad's Army*

10:00
2 *West 57th*
4 **Special:** *Jack Paar Is Alive and Well*
5 News
7 *Hotel*
13 *Film on Film:* "The Golden Silents." *The General* (1927). Buster Keaton.
21 *No Place Like Home*
31 *Blake's Seven*
H *Comedy Hour*
M **Movie:** *Let's Get Harry*
N **Movie:** *'Round Midnight*
S *Comedy Spotlight*

10:30
5 Sports
9 News
21 *Butterflies*

11:00
2 4 7 11 News
5 **Special:** *The Slammy Awards*
9 *Mama's Family*
21 *Monty Python*
31 *Eye on Dance*
H **Movie:** *Malibu Bikini Shop*
S **Movie:** *Julia*

11:30
4 *Saturday Night Live*
7 News
9 *Benny Hill*
11 **Movie:** *Life Goes to the Movies* (1976)
13 **Hockey:** Teams to be announced
21 **Movie:** *In the Good Old Summertime* (1949). Judy Garland.
31 *State of the Arts*

11:45
2 *Wheel of Fortune*
7 **Movie:** *Beat Street* (1984)
M **Movie:** *Getting Even*

12 MIDNIGHT
9 *Entertainment This Week*

12:15 a.m.
2 *D.C. Follies*
N **Movie:** *The Gods Must Be Crazy*

12:30 a.m.
5 **Movie:** *Mad Bull* (1977). Mike Mazurki.
S **Movie:** *Kiss of the Spider Woman*

12:45 a.m.
2 *Dom Deluise Show*
H *The Prince's Trust Rock Concert*

1:00 a.m.
4 *Showtime at the Apollo*
9 **Movie:** *Kismet* (1955). Howard Keel.

1:15 a.m.
2 **Movie:** *The Gun and the Nun* (1971)

1:20 a.m.
M **Movie:** *Close Encouters of the Third Kind*

1:30 a.m.
13 **Movie:** *Father's Little Dividend* (1951). Elizabeth Taylor.

1:50 a.m.
H **Movie:** *Iron Eagle*

1:55 a.m.
7 **Movie:** *Invasion of Johnson County* (1976). Bill Bixby.

2:00 a.m.
4 *Comedy Club*
11 Women's Wrestling

2:30 a.m.
4 *Sea Hunt*
5 **Movie:** *Angel Unchained* (1970)

2:35 a.m.
S **Movie:** *A Private Function*

3:00 a.m.
4 *Ask Dr. Ruth*
9 **Movie:** *A Little Night Music* (1978). Elizabeth Taylor.
11 *Solid Gold*
13 **Movie:** *The Guardsman* (1931). Alfred Lunt, Lynn Fontanne.

3:15 a.m.
2 *Win, Lose, or Draw*

3:30 a.m.
4 *Christmas in Montreaux*

3:40 a.m.
M *Crazy About the Movies:* "Trivia"

3:45 a.m.
2 *D.C. Follies*

3:50 a.m.
H **Movie:** *Brighton Beach Memoirs*

4:00 a.m.
7 *The Avengers*
11 **Movie:** *The Akien Oro* (1975)

4:10 a.m.
M **Movie:** *Wildcats*

4:15 a.m.
2 News
S **Movie:** *Foreign Body*

4:25 a.m.
13 **Movie:** *An American Tragedy* (1231). Sylvia Sidney.

5:00 a.m.
2 **Movie:** *Yesterdays Child* (1977)
7 *Ebony/Jet Showcase*

5:30 a.m.
4 *Music City U.S.A.*
7 *New York Views*

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6:00 a.m.
4 *American Ski Week*
5 *Hour of Power*
7 *Insight*
9 *Senior Olympics*
11 *Christopher Close-up*
13 *American Playhouse:* "The Adventures of Huckleberry Finn"
H **Movie:** *The Amazing Mr. Blunden*
M *Max Headroom Christmas Speical*
S *Santa's Magic Toy Bag*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
11 *Christian Science*
S **Movie:** *Alice's Adventures in Wonderland*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*
M **Movie:** *The Pirate Movie*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Sunday Today*
5 *Oral Roberts*
7 *Tiempo*
9 *Funtastic World*
11 *Tom and Jerry*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:05
S *Bim, the Little Donkey*

8:30 a.m.
2 *Wall $treet Journal*
5 *Sunday Mass*
7 *Home Show*
11 *Heathcliff*
13 *Mister Rogers*
H *Seabert*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
5 *McCreary Report*
7 **Movie:** *Rudolph and Frosty's Christmas* (1980)
11 *Heathcliff*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Playing It for Keeps*
M **Movie:** *On the Right Track*
S *The Great Love Experiment*

9:30 a.m.
4 *Meet the Press*
11 *Visionaires*
21 *Reading Rainbow*

10:00 a.m.
4 *McLaughlin Group*
5 *World of Disney*
9 *The Jetsons*
11 *Captain Power*
13 *Square One Television*
21 *Tony Brown's Journal*
S **Movie:** *Red Sonja*

10:30 a.m.
2 *Face the Nation*
4 *News Forum*
9 *Bugs Bunny*
11 *Keys to Success*
13 *Rockschool*
21 *Inside Albany*

11:00 a.m.
2 *Community*
4 *Visiones*
5 **Movie:** *Tarzan and the Leopard Woman* (1946). Johnny Sheffield.
7 *News Conference*
9 *Knightrider*
11 *Silent Tragedy*
13 *Wonderworks*
21 *Washington Week*
H **Movie:** *Armed and Dangerous*
M **Movie:** *Once Bitten*

11:30 a.m.
2 *Newsmakers*
4 *Positively Black*
7 *David Brinkley*
21 *Wall $treet Week*
S **Movie:** *Back to School*

12 NOON
2 *This Is NFL*
4 *Essence*
9 **Movie:** *Gay Purr-ee* (1962)
11 **Special:** *Tom and Jerry Marathon* (concludes at 2)
13 *Washington Week*
21 *Adam Smith*

12:30
2 *NFL Today*
4 *Heroes: Made in the U.S.A.*
5 **Movie:** *Lassie Come Home* (1943). Elizabeth Taylor.

7 *Business World*
13 *Inside Albany*
21 *Wild America*
H **Movie:** *Santa Claus: The Movie*
M **Movie:** *The Mouse That Roared*

1:00
2 **Football:** Jets vs. Philadelphia (concludes at 4:30, approx.)
4 *NFL Live*
7 *Like It Is*
13 *Great Performances: Bach's Christmas Oratorio*
21 *Complete Gilbert and Sullivan*

1:30
4 **Movie:** *Scrooge* (1970). Albert Finney.
9 **Movie:** *Pocketful of Miracles* (1961). Bette Davis.
S **Movie:** *The Brothers Karamazov*

2:00
7 **Golf:** Mazda Champions
11 **Movie:** *Lassie* (1978)
31 *World TV Presents* (Chinese programming)
M *Max Headroom Christmas Special*

2:15
5 **Movie:** *Gigi* (1958). Leslie Caron.

2:30
13 **Special:** *The Nutcracker*
H *Boxing's Greatest Knockouts*

3:00
4 *Christmas in Europe With the Serendiptiy Singers*
21 *Science Gazette*
31 *Washington Week*
M **Movie:** *Foul Play*

3:30
21 *Lap Quilting*
31 *Ask Congress*
H **Movie:** *Games Mother Never Taught You*

4:00
4 **Football:** Cleveland vs. Raiders (concludes at 7, approx.)
7 *Road to Calgary*
9 *Magnum, P.I.*
11 **Movie:** *Rascal Dazzle*
13 *Jessye Norman's Christmas Symphony*
21 *Great Chefs*
31 *Tony Brown's Journal*
S **Movie:** *Eliminators*

4:30
2 *Sports: The Year in Review*
7 **Movie:** *Pursuit* (1972). Ben Gazzara.
21 *Louisiana Cookin' Holiday Special*
31 *World Chronicle*

4:45
5 **Movie:** *Yours, Mine, and Ours* (1968). Lucille Ball.

5:00
9 *Best of National Geographic:* "Hong Kong"
13 *Candidates '88*
21 *Nova*
31 *Hello Jerusalem*
H **Movie:** *Better off Dead*
M *Crazy About the Movies:* "Steve McQueen"

5:30
31 *European Journal*

6:00
2 7 News
9 **Movie:** *Visions of Christmas Past* (1982). Shirley Jones
11 **Movie:** *Night Kill* 91980). Jaclyn Smith.
13 *Victory Garden*
21 *Wonderworks*
31 *U.S. Nippon Newscope*
M **Movie:** *The Guns of Navarone*
S **Movie:** *Brighton Beach Memoirs*

6:15
31 *Business Nippon*

6:30
2 7 News
13 *This Old House*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 *Wonderworks*
31 *Japanese Theatre*
H **Movie:** *Spies Like Us*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
7 *Spenser: For Hire*
9 **Movie:** *Bell, Book, and Candle* (1959). James Stewart.
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Automania*
N **Movie:** *Miss Mary*
S **Movie:** *Raw Deal*

8:30
4 *My Two Dads*
5 *Married With Children*
31 *Hanukkah*

9:00
2 **Movie:** *Christmas Comes to Willow Creek*
4 **Movie:** *Teen Wolf* (1985). Michael J. Fox.
5 *Tracey Ullman Show*
7 *Dolly*
11 *Star Search*
13 *Masterpiece Theatre: Sorrell and Son*
21 *Nature*
31 *Window on the World TV*
H **Movie:** *Armed and Dangerous*
M **Movie:** *Heartbreak Ridge*

9:30
5 *Duet*

10:00
5 9 News
7 *Buck James*
11 *Lifestyles of the Rich and Famous*
13 *Executive Stress*
21 *Mystery!: Agatha Christie's Miss Marple*
N **Movie:** *And So They Were Married*
S **Movie:** *Red Sonja*

10:30
5 9 Sports
13 *Live From Lincoln Center: Julliard at 80*
H *Comic Relief*

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *The Next President*
21 *The Casebook of Sherlock Holmes*
31 *Video Music Box*

11:30
7 News
11 *The Honeymooners*
21 *The Adams Chronicles*
M **Movie:** *Band of the Hand*
S *Super Dave*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 **Movie:** *The Bat* (1959). Vincent Price.
9 *Dallas*
11 *Star Trek*
N **Movie:** *The Meadow*
S **Movie:** *Back to School*

12:30 a.m.
4 *Hardcastle & McCormick*
5 *Kojak*
13 *Great Performances*
H **Movie:** *Playing It for Keeps*

1:00 a.m.
2 *Win, Lose, or Draw*
9 *Dallas*
11 *Odd Couple*

1:25 a.m.
M **Movie:** *Psycho III*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *NCTV*
5 *Naked City*
11 News
13 *Moyers: God and Politics*

1:40 a.m.
7 **Movie:** *Transplant* (1979). Kevin Dobson.
S **Movie:** *Light Blast*

2:00 a.m.
2 News
4 *Visiones*
9 *Home Shopping Overnight*
11 *At the Movies*

2:20 a.m.
H **Movie:** *Cheech & Chong's Nice Dream*

2:30 a.m.
4 *First Estate*
5 *World Vision*
11 **Movie:** *The Divorce of Lady X* (1938)
13 *Mark Russell Comedy Special*

3:00 a.m.
13 *Rockschool*
M **Movie:** *Gorky Park*

3:15 a.m.
S **Movie:** *Brighton Beach Memoirs*

3:40 a.m.
7 **Movie:** *I Married a Witch* (1942)

3:50 a.m.
H *Boxing's Greatest Knockouts*

4:30 a.m.
11 *Twilight Zone*

4:50 a.m.
H **Movie:** *Better off Dead*

5:00 a.m.
11 *One Step Beyond*

5:15 a.m.
M *Crazy About the Movies:* "Steve McQueen"
S *Bim, the Little Donkey*

5:30 a.m.
7 *Morning Stretch*

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6:00 a.m.
4 *Joy of Gardening*
5 *Foster Parent*
7 *World of Photography*
9 News
11 *Christian Science*
13 *Frontline*
M **Movie:** *Head*
S **Movie:** *Back to School*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
11 *Tom and Jerry*
13 *Bopha!*
H **Movie:** *Ziggy's Gift*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Heathcliff*
H **Movie:** *Death on the Nile*
M **Movie:** *Breaking Away*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Dukes of Hazard*
7 *Care Bears Family*
11 *Heathcliff*
13 *Adam Smith*
21 *Sesame Street*
S **Movie:** *Carson City*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
7 *Little Clowns of Happytown*
11 *Keys to Success*
13 *Currents*

9:00 a.m.
5 *D.J. Kat*
7 *My Pet Monster*
9 *Superman*
11 *Hee Haw*
13 *Washington Week in Review*
21 *Sing-It-Yourself Messiah*

9:30 a.m.
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*
M **Movie:** *Airplane: The Sequel*
S **Movie:** *Far From the Madding Crowd*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Little Wizards*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
31 *Body Electric*
H *Inside the NFL*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
31 *Video Music Box*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Charlie's Angels*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Solid Gold*
13 *Tony Brown's Journal*
21 *Victory Garden*
H *Boxing's Greatest Knockouts*
M **Movie:** *Week-End in Havana*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
7 *Bugs Bunny*
13 *Open Mind*
21 *Jane Brody's Kitchen*
31 To be announced

12 NOON
2 *Storybreak*
4 *Foofur*
5 *Mission: Impossible*
7 *Animal Crack-ups*
9 *America's Top Ten*
11 Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
H **Movie:** *The Bugs Bunny/Road Runner Movie*

12:30
2 *Kidd Video*
4 **Football:** Cleveland vs. Pittsburgh (concludes at 3:30, approx.)
7 *Health Show*
9 *Fan Club*
21 *This Old House*
M **Movie:** *Half-life*
S **Movie:** *The River Rat*

1:00
2 *Young Universe*
5 **Movie:** *The Prince and the Pauper* (1937). Errol Flynn.
7 *Weekend Specials*
9 *New American Bandstand*
11 Women's Wrestling
13 *Moyers*
21 *Frugal Gormet*
31 *Good Morning Asia*

1:30
2 *Guiness Records*
7 **Movie:** *The Great Wallendas* (1978). Lloyd Bridges.
21 *French Chef*
H *America Undercover*

2:00
2 *Win, Lose, or Draw*
9 *Black Sheep Squadron*
11 *Charles in Charge*
13 *A Child's Christmas in Wales*
21 *Joy of Painting*
31 *World TV Presents*
M **Movie:** *Skin Game*

2:30
2 *College Bowl Preview*
11 *Tales From the Darkside*
21 *The Art of William Alexander*
H **Movie:** *The Money Pit*
S **Movie:** *Picnic*

3:00
2 *1987 All-American Football Team*
5 **Movie:** *Massarati and the Brain* (1982)
9 *Knightrider*
11 *Twilight Zone*
13 *Drinking and Driving*
21 *Rod and Reel Streamside*

3:30
2 *NFL Today*
4 *Super Chargers*
7 **Golf:** 1987 U.S.G.A. Championships
11 *At the Movies*
21 *Motorweek*

4:00
2 **Football:** Washington vs. Minnesota (concludes at 7, approx.)
4 *Light Moments in Sports*
7 *Calgary Olympic Holiday Special*
9 *A-Team*
11 *Puttin' on the Hits*
13 *Motorweek*
21 *Woodwright's Shop*
31 *All About TV*
H *Live From Planet Earth*
M **Movie:** *Foreign Body*

4:30
4 *Jules Verne's Strange Holiday*
11 *New Gidget*
13 *Growing a Business*
21 *This Old House*
31 *Cityscope*
H **Movie:** *Playing for Keeps*

4:35
S **Movie:** *Thunder Run*

5:00
5 *Dr. Science*
9 *A-Team*
11 *Webster*
13 *This Old House*
21 *Degrassi Junior High*
31 *Make Prayers to the Raven*

5:30
5 *Different Strokes*
11 *Bustin' Loose*
13 *Frugal Gourmet*
21 **Movie:** *Doctor Who*
31 *Looking East*

6:00
4 7 News
5 *What's Happening Now?*
9 Wrestling
11 *Star Trek: The Next Generation*
13 *Nature*
31 *Images/Imagenes*
M **Movie:** *Foul Play*
S **Movie:** *Back to School* (cc)

6:30
4 7 News
5 *Small Wonder*
31 *In Black and White*
H **Movie:** *Armed and Dangerous*

7:00
2 News
4 *Young People's Special:* "Christmas Project"
5 *Three's Company*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Year-End Review*
13 *Newton's Apple*
31 *Computer Show*

7:10
21 *Blake's Seven*

7:30
2 *Donny's House*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 **Basketball:** Knicks vs. Atlanta (concludes at 10 p.m., approx.)
11 News
13 *Wild America*

8:00
2 **Movie:** *Footloose* (1984). Kevin Bacon, Lori Singer.
4 *Facts of Life*
5 *Mr. President*
7 *Ohara*
11 **Special:** *Lou Rawls Parade of Stars* (concludes at 3 a.m.)
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Into the Homeland*

M **Movie:** *Youngblood*
N **Movie:** *The Marquise of O*
S **Movie:** *American Ninja*

8:30
4 *227*
5 *Women in Prison*
21 *Keep It in the Family*

9:00
4 *Golden Girls*
5 *Beans Baxter*
7 *Sable*
13 *Mystery!: Agatha Christie's Miss Marple*
21 *To the Manor Born*
31 *Secret Agent*

9:30
4 *Amen*
5 *Second Chance*
21 *Dad's Army*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 **Special:** *The Room*
13 *Film on Film:* "The Making of *Fanny and Alexander*"
21 *No Place Like Home*
31 *Blake's Seven*
H *On Location*
M **Movie:** *Nightforce*
N **Movie:** *My American Cousin*
S *Marvin Hamlisch*

10:30
5 Sports
9 *Medical Journal*
21 *Butterflies*

11:00
2 4 7 News
5 **Movie:** *Can't Stop the Music* (1980)
9 *Mama's Family*
21 *Monty Python*
31 *Eye on Dance*
H **Movie:** *The Money Pit*
S **Movie:** *Light Blast*

11:30
4 *Saturday Night Live*
7 News
9 *Benny Hill*
13 **Movie:** *100 Men and a Girl* (1937). Deanna Durbin.
21 **Movie:** *Winterset* (1936). Burgess Meredith.
31 *State of the Arts*
M *Comedy Experiment*

11:45
2 *Wheel of Fortune*
7 **Movie:** *Broadway Danny Rose* (1984). Woody Allen.

12 MIDNIGHT
9 *Entertainment This Week*
M **Movie:** *The Postman Always Rings Twice*
N **Movie:** *Sex Kittens Go to College*

12:15 a.m.
2 *D.C. Follies*

12:30 a.m.
S **Movie:** *Highlander*

12:35 a.m.
H **Movie:** *One More Saturday Night*

12:45 a.m.
2 *Dom Deluise Show*

1:00 a.m.
4 *Showtime at the Apollo*
9 **Special:** *Playback '87*

1:15 a.m.
2 **Movie:** *Montezuma's Lost Gold* (1977)
13 **Movie:** *Pat and Mike* (1952). Spencer Tracy.

1:20 a.m.
5 **Movie:** *The Day the Bubble Burst* (1982). Blanche Baker.

1:25 a.m.
7 **Movie:** *Yankee Buccaneer* (1952). Jeff Chandler.

2:00 a.m.
4 *Comedy Club*
M **Movie:** *Heartbreak Ridge*

2:10 a.m.
H **Movie:** *The Tender Age*

2:30 a.m.
4 *Sea Hunt*
S **Movie:** *Thunder Run*

2:50 a.m.
13 **Movie:** *The Fabulous Dorseys* (1947)

3:00 a.m.
4 *Ask Dr. Ruth*
9 **Movie:** *Cass Timberlaine* (1948)
11 *Solid Gold*

3:10 a.m.
7 **Movie:** *The Plainsman* (1968). Don Murray.

3:20 a.m.
2 *Win, Lose, or Draw*

3:30 a.m.
4 *Snicker Theater*

3:50 a.m.
2 *D.C. Follies*

3:55 a.m.
H **Movie:** *Into the Homeland*

4:00 a.m.
11 *Twilight Zone*
S **Movie:** *The Company of Wolves*

4:15 a.m.
13 **Movie:** *In the Good Old Summertime* (1936). Judy Garland.
M **Movie:** *Youngblood*

4:20 a.m.
2 News

4:30 a.m.
11 *Twilight Zone*

5:05 a.m.
2 **Movie:** *Lacy and the Mississippi Queen* (1978)

5:30 a.m.
4 *Music City U.S.A.*
7 *New York Views*
11 News

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6:00 a.m.
4 *Today in New York*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *American Playhouse*
H *Cinema Workshop*
S *The Velveteen Rabbit*

6:10 a.m.
M **Movie:** *Lucas*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *Keys to Success*
11 *Christian Science*
H **Movie:** *Solar Babies*
S *The Nutcracker*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Sunday Today*
5 *Oral Roberts*
7 *Tiempo*
9 *Funtastic World*
11 *Tom and Jerry*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
M **Movie:** *80 Steps to Jonah*
S *The Ugly Duckling*

8:30 a.m.
2 *Wall $treet Journal*
5 *Sunday Mass*
7 *Ebony/Jet Showcase*
11 *Heathcliff*
13 *Mister Rogers*
H *Seabert*
S *The Tale of Peter Rabbit*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
5 *McCreary Report*
7 **Movie:** *The Ghost and Mr. Chicken* (1966). Don Knotts.
11 *Heathcliff*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Bon Voyage Charlie Brown*
S *Shelley Duvall's Tall Tales & Legends:* "Darlin' Clementine"

9:30 a.m.
4 *Meet the Press*
11 *Visionaires*
21 *Reading Rainbow*

10:00 a.m.
4 *McLaughlin Group*
5 *World of Disney*
9 *The Jetsons*
11 *Captain Power*
13 *Square One TV*
21 *Tony Brown's Journal*
M **Movie:** *The Boy Who Could Fly*
S **Movie:** *Firewalker*

10:30 a.m.
2 *Face the Nation*
4 *News Forum*
9 *Bugs Bunny*
11 *Keys to Success*
13 *Rockschool*
21 *Inside Albany*
H **Movie:** *Iron Eagle*

11:00 a.m.
2 *Community*
4 *Visiones*
5 **Movie:** *Safari Drums* (1953). Johnny Sheffield.
7 *News Conference*
9 *Knightrider*
11 *St. Judes*
13 *Wonderworks*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *Positively Black*
7 *David Brinkley*
21 *Wall $treet Week*

12 NOON
2 *This Is NFL*
4 *Essence*
9 **Movie:** *Way Out West* (1937). Laurel and Hardy. Colorized version.
11 **Movie:** *Who's Minding the Store?* (1963). Jerry Lewis.
13 *Washington Week*
21 *Adam Smith*
M **Movie:** *Nothing in Common*
S **Movie:** *Kim*

12:15
5 **Movie:** *Trenchcoat* (1983). Margot Kidder.

12:30
2 *NFL Today*
4 *NFL Live*
7 *Business World*
13 *Inside Albany*
21 *Wild America*
H *Survival Series*

1:00
2 **Movie:** *The Girl on the Late, Late Show* (1974). Don Murray.
4 **Football:** Jets vs. Giants (concludes at 4, approx.)
7 *Like It Is*
13 *Great Performances: Bach's Christmas Oratoria*
21 *Complete Gilbert and Sullivan*

1:30
9 **Movie:** *Life With Father* (1947). William Powell, Elizabeth Taylor.
H **Movie:** *The Buddy Holly Story*

2:00
7 *Greatest Sports Legends*
11 **Movie:** *Running* (1979). Michael Douglas.
31 *World TV Presents*
M *Crazy About the Movies*
S **Movie:** *Modern Girls*

2:15
5 **Movie:** *Anchors Aweigh* (1945)

2:30
2 **Movie:** *Female Artillery* (1972)
7 **Skiing:** World Cup
13 *Un Ballo in Masschera*

3:00
21 *Science Gazette*
31 *Tosca's Kiss*
M **Movie:** *Cactus Flower*

3:30
7 *Road to Calgary*
21 *Lap Quilting*
H *On Location*
S *The Nutcracker*

4:00
2 **Football:** Chicago vs. Los Angeles (concludes at 7, approx.)
4 *Super Chargers*
7 **Movie:** *Ironside* (1967). Raymond Burr.
9 *Magnum, P.I.*
11 *Care for the Children*
21 *Great Chefs*

4:30
4 **Special:** *Giselle*
21 *Madeleine Cooks*
31 *Washington Week*
H **Movie:** *Solar Babies*

5:00
5 **Movie:** *Two of a Kind* (1983). John Travolta.
9 *Best of National Geographic:* "Thames"
13 *Candidates '88*
21 *Nova*
31 *Hello Jerusalem*
M **Movie:** *Arthur*
S *Shelley Duvall's Tall Tales & Legends*

5:30
31 *European Journal*

6:00
4 7 News
9 **Movie:** *The Sunshine Boys* (1975)
11 **Movie:** *The Return of Maxwell Smart* (1980)
13 *Victory Garden*
21 *Wonderworks*
31 *U.S. Nippon Newscope*
S **Movie:** *King Kong Lives*

6:15
31 *Business Nippon*
H **Movie:** *The Color Purple*

6:30
4 7 News
13 *This Old House*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 *Wonderworks*
21 *Degrassi Junior High*
31 *Japanese Theatre*
M **Movie:** *Lucas*

7:30
21 *A House for All Seasons*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
7 *Spenser: For Hire*
9 **Movie:** *D.O.A.*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Automania*
N **Movie:** *The Official Story*
S **Movie:** *The Color of Money*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Only One Earth*
31 *Growing a Business*

9:00
2 **Movie:** *Hazard of Hearts* (1987)
4 **Movie:** *An Officer and a Gentleman* (1982)
5 *Tracey Ullman Show*
7 **Movie:** *Stir Crazy* (1980). Richard Pryor.
11 *Star Search*
13 *Masterpiece Theatre*
21 *Nature*
31 *Window On World TV*
H **Movie:** *Iron Eagle*
M **Movie:** *The Boy Who Could Fly*

9:30
5 *Duet*

10:00
5 9 News
11 *Lifestyles of the Rich and Famous*
13 *Executive Stress*
21 *Mystery!: Agatha Christie's Miss Marple*
N **Movie:** *Only Emptiness Remains*
S **Movie:** *Firewalker*

10:30
5 9 Sports
13 *Thirteen Revisited*

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *The Next President*
21 *The Casebook of Sherlock Holmes*
31 *Video Music Box*
H *Bette Midler*
M **Movie:** *The Wraith*

11:30
7 News
11 *The Honeymooners*
21 *The Adams Chronicles*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 **Movie:** *Trilogy of Terror* (1975)
9 *Dallas*
11 *Star Trek*
13 *Great Performances*
N **Movie:** *Mikey and Nicky*
S **Movie:** *Modern Girls*

12:30 a.m.
4 *Heroes*
5 *Kojak*

12:35 a.m.
H **Movie:** *Malibu Bikini Shop*
M **Movie:** *Weekend Warriors*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
9 *Dallas*
11 *Odd Couple*

1:30 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
11 News
S *Brothers*

1:35 a.m.
7 **Movie:** *Esther and the King* (1960). Joan Collins.

2:00 a.m.
2 News
4 *NCTV*
9 *Home Shopping*
11 *At the Movies*
S *Comedy Spotlight*

2:10 a.m.
M **Movie:** *All the Right Moves*

2:20 a.m.
H *On Location*

2:30 a.m.
4 *Visiones*
5 *Foster Parents*
11 **Movie:** *Enchantment*
13 *Mark Russel Comedy*

3:00 a.m.
4 *First Estate*
S **Movie:** *Raw Deal*

3:20 a.m.
H **Movie:** *Up the Academy*

3:40 a.m.
M **Movie:** *Stranger in the House*

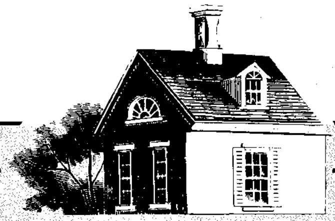
4:00 a.m.
7 *Branded*

4:30 a.m.
11 *Twilight Zone*
7 *The Avengers*

4:50 a.m.
H **Movie:** *Ninja III*
S **Movie:** *King Kong Lives*

5:20 a.m.
M *Crazy About the Movies*

5:30 a.m.
4 *Slim Cooking*



NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT/HOUSE WANTED

Luxurious Manhattan Properties
For our exclusive clientele. Only quality apartments accepted for select portfolio.
212-838-0012

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

COOPERATIVE/CONDO
Manhattan

36th ST Bet Park & Lexington
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FR. $110,000
Low Maintenance
Robert Corroon, Jr. 212-751-4620
Offering By Prospectus Only

FT. TRYON PARK
Before you "Pack-In" Manhattan
Look At These Prices
Studios Fr $56,120
Jr 1 BR's Fr $70,840
1 BR's Fr $82,800
Totally Renovated Units Featuring:
New Kitchens With Appliance
Package & New Bathrooms.
"Quality Apts At Very Reasonable Prices"
ROCKVIEW APARTMENTS
212-567-2500
Offering By Prospectus Only.

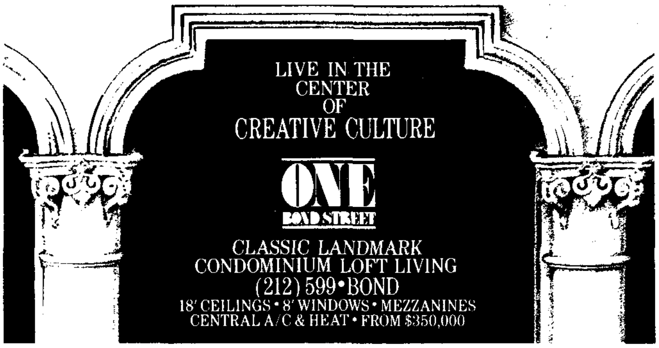
Sutton/E. 50's EXCLUSIVE
TOP SUTTON BLDG.
LARGE 2 BR APT.
New exclusive: Great spacious 2 BR apt. LR/DA 13x32, 5 windows, 12x20 master, lrg 2nd BR/Bth. Wind. kitchen. Great buy. Immediately.
M. Knapper Res: 212-752-5376
M.J. RAYNES 212-303-5800

Park Ave/8-Rm Sacrifice—Hi flr, 20' gallery, 27' LR, WBF, 21' FDR, 3 MBR, 2 mds. Hurry! Mrs B. Ehrlich 212-861-4544.

420 East 55th St.
in the
beautiful and serene
Sutton Place Area
Co-ops, direct from sponsor: Generous sized rooms, some with terrace and river views, tenant controlled A/C, ample closets. Competitively priced. Low maintenance.
Sales Agent on Premises
212-371-0477 or 212-879-7737
Offering by Prospectus Only

Exclusive 4 1/2 City Vus of 70's—From 15th flr through bay window, LR 33', clsts galore. $425,000. Low maintenance. M. Berkowitz 212-752-7030/838-0337.

COOPERATIVE/CONDO
Manhattan



LIVE IN THE
CENTER
OF
CREATIVE CULTURE
ONE
BOND STREET
CLASSIC LANDMARK
CONDOMINIUM LOFT LIVING
(212) 599•BOND
18' CEILINGS • 8' WINDOWS • MEZZANINES
CENTRAL A/C & HEAT • FROM $350,000

5TH AVENUE
TOP OF TRUMP
AIRPLANE PARK VIEWS
HEARTSTOPPING PARK VIEWS from Living Room, Double Master (His, Hers Bath) & 2nd Bedroom. East River and Statue of Liberty vus from Library, Dining Room. Total 3200 sf of most exciting space and best location in New York! Also, 2300 sf Duplex may be attached if desired. (other 1 & 2 Bedrooms also available). Please Call:
GILDA CELLO 212-891-7094
Residence: 580-1772
DOUGLAS ELLIMAN
GIBBONS & IVES

80's WEA (Off)—5 rms, prewar, 10' ceiling. By Owner. $315,000. 212-580-1772.

Tudor City Penthouse—1 bedrm w/wraparound terrace $240,000. 212-286-0098

70'S EAST 7 RMS DPLX
GARDENERS!
Snip roses from the terrace, throw another log on the fire, or relax & enjoy panoramic views from sun room. The only thing you won't have to do is renovate. It's perfect. Asks $1,650,000 Please Call:
GILDA CELLO 212-891-7094
Residence: 580-1772
DOUGLAS ELLIMAN
GIBBONS & IVES

COOPERATIVE/CONDO
Brooklyn

Park Slope/Like A House—Private entrance, park view, 2 BR, 2 bth, new kit, washer/dryer, prewar drmn bldg. $235,000. Maint $548. 718-859-3828.

SELL YOUR HOME
IN THIS SPACE!

This is your opportunity to 1.6 million receptive readers with a median household income of $85,200. They are young, affluent, property owners and property purchasers. They are in that important age group where families are started (and grow), and first (and second) homes are purchased.

NEW YORK Magazine's Town and Country Properties special display advertising units are available every week for $1,210. (No additional cost for typesetting or camera work). Place an ad on Monday and see it in print in a week.

Call Nancy Engberg
Monday thru Friday 9:30 AM-5:30 pm
212-971-3155

Source: MMR 1987

HOUSE
Manhattan

70'S EAST OFF MADISON
EXCLUSIVE
FABULOUS DUPLEX W/OFFICE
2800 SF in private elev mansion. 2 BRs, Library, terrace, music room. 5 WBRs, 15 ft ceiling, bevelled LR, sumptuous gallery plus 1000 SF prof'l 1st flr office space with private entrance.

60'S EAST OFF MADISON
FIT FOR A BANK
Wide comm'l mansion with elev & beaut panelled rooms del'vd vacant. 10,000 SF.

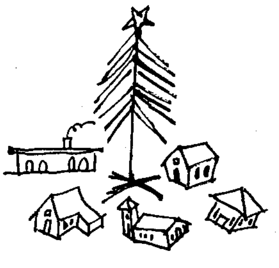
50'S EAST SUTTON PLACE
RIVER VU BUY
Charmer in prime condition overlooking river. 5 BRs, LR & DR off garden. Asking $3,600,000.

For Information Call:
NANCY WEAVER 212-891-7006
Residence: 752-3655
DOUGLAS ELLIMAN
GIBBONS & IVES

HOUSE
Queens

Howard Beach, Twnhse—Corner building, duplex apts like prv homes; 6 over 5 over 3, no leases, plus other incomes. 7 yrs old. Owner $380K. 718-845-1206

HOUSE
Nassau-Suffolk



THE
PERFECT PRESENT
(with a future)
REAL ESTATE!
Talk to
Tina S. Fredericks Realty
East Hampton, N.Y.
516-324-4418

Continued on next page.

NEW YORK

TOWN AND COUNTRY PROPERTIES

Continued from previous page.

HOUSE
Rockland

SNEDENS LANDING $850,000

ROMANCE

Spac but cozy. French Country House w/gardens, pool, terr's, waterfall. 3-4 bdrms, 4 bth, 4 fplcs, solarium & wine cellar. Serene privacy 30 minutes to Midtown.

MOLLY SAMETT ASSOC

HUDSON RIVER HAMLETS

Sales & Rentals 914-359-4940

HOUSE
Westchester

Pelham Pelham Manor 29 MIN NYC

SPACIOUS..LIGHT

and charming is this grac country feeling cent hall Colonial w/beam ceil, lovely hardwd flrs, great open porch, 12 rms, 4 1/2 bths, finish rec rm, sun rm, mint cond. Must See! $637,500

ANN DE SANTIS, Realtor

4550 Boston Post Rd. 914-738-1360

HOUSE OTHER

GOVERNMENT HOMES—From $1 (U repair). Delinquent tax property. Repossessions. Call 805-687-6000. Ext.GH-20078 for current repo list.

HOUSE
New Jersey

NJ ESTATE HOME FOR RENT

Elegant 16-rm Colonial home, C. 1780 on lg country estate in Tewksbury Twp, Hunterdon County. Approx 1 hr from NYC. 1 or 2-yr lease avail. Possible to arrange for your horses. $4500/mo. For complete details call 201-766-0700.

MAX SPANN REALTORS

Bernardsville office

COUNTRY PROPERTY
For Sale/Rent

Ulster Co -- Stone Ridge—Charming country home on 3 acres. Cust designed kit, spacious LR w/pine flrs & fplc, DR opens to deck, 2 BRs include master BR suite & 2 full baths, room for tennis/pool, 2 hrs Manhattan. $219,500.

Ann Draffen Real Estate 914-687-0558

The Berkshires - Mill River, MA.

New home on 14 wooded acres.

1900 sq ft, 3 bdrms, 2 1/2 baths, fireplace.

Complete cust kitch w/bay window.

Exceptional craftsmanship throughout.

$380,000. **Chezar 413-528-1576.**

COUNTRY INN—In scenic setting, overlkng famed trout stream & stocked pond. Restaurant, bar, fplcs, pool, sauna, excellent hunting, outdoor activities, manager's apt. 2 million. Ownr 212-219-3820.

PURCHASE, NY 30 Mins NYC

8 ACRES OF LUXURY

Turn of the century estate. Built by Stanford White. Known as "Five Chimneys." Interesting use of marble, brass, onyx, and mahogany. Eleven fireplaces. Pool and poolhouse, tennis court. Call for brochure or appointment.

COLDWELL BANKER

JAYSON ALBERTS REALTY

914 967-2255

Unusual Rental Available—To discerning tenant. Charming cottage on rare, secluded 10-acre estate in Armonk (100 yrds Greenwich border), tastefully redecorated, BR w/antique brass beds, LR, kitchenette & 2 complete bathrooms, main house featured in Architectural Digest. $1750/month on annual basis. No pets. Tenant must provide good credentials. Very private. 914-273-8960.

ATLANTIC OCEAN FRONT

S.W. Nova Scotia 450' ocean frt & 30 acres between Halifax & Yarmouth. $49,500. Owner financed. Brad 718-358-1658.

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Also avail 1.84 acres w/dock access. $195,000. Owner 212-888-7530.

Catskills—Level, wooded 11 acres off country rd, well, septic, electricity, brook & deer on property, impeccable 2 BR trailer avail w/property at no add cost. Close to Hunter/Windham. 2 1/2 NYC. $60,000. Call 212-674-6912.

THANKING & WISHING YOU!

SPECIAL THANKS to ALL Who Made our "UNIQUE PROPERTIES" YOURS - ENJOY!

Wishing All a Healthy, Joyous, Prosperous, Holiday & New Year!

Dorothy Silverman

VALUED PROPERTIES

Specializing in

"Unique" Properties

(914)282-8222

INVESTMENT PROPERTY

Approx 100 Acres/Eleuthera Bahamas

1/4 mile beautiful beach. Atlantic and Caribbean frontage. Will discuss sale and/or development. 212-533-6588

SOHO 5-STORY BLDG

Beaut lux renov, hi rental income, upper flr avail. 2.2 million. Ownr 212-226-0342.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Africa Safari—Singles/Couples. Low cost. Feb 10-20 & Easter/Passover & Ballooning Club Med-singles/kids & couples resorts.

Rose Roberts Travel 212-371-9306

Tour Spain—Free broch. Bravo Tours 1-800-272-8674 or 201-641-0655 in NJ.

Travelteens Inc—Summer 88 Mini Tours. Mon - return Fri. Brochure (516) 678-4463.

AIRLINE

Dinner In Paris? —Fly courier, save up to 75%-on major airlines. L.A., Miami, San Juan, S. Amer, Mex, Europe, Hong Kong. Spec r/t's-$50/up. 212-431-1616 12-5pm.

JETTING TO EUROPE

Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $200 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To The Americas—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

Renting or Selling a Ski House?

For ski rentals, shares or sales, look for our **Ski Rental** or **Ski Co-op/ Condo Sales** column in NEW YORK's Town and Country Properties section.

Call Nancy Engberg 212-971-3155.

Deadline for line listings: Tuesday 4pm, for issue on sale the following Monday.

$23.95 per line.

CRUISE

Alaska Cruise Save $800/Cple—8/10. 7da, 8 nites. Special Excursions. 201-347-8511.

BED & BREAKFAST
New York

B & B Enjoy Holidays—Murray Hill priv, elegant, drmn, 1BR. Reas. 212-734-4237.

E. Hampton—Country bkfst, aftn tea, fplcs. Great loc. Spend the holidays here. Wknds 516-329-0760. Days 212-673-3816

Judith Mol Agency 212-971-9001

Elegant or simple Manhattan apts.

For corp/leisure travel. Holiday stays.

Hosted/unhosted. Min 2 nites.

Westhampton—Romantic hideaway. Optional limo. 800-346-3290. 516-288-1559.

BED & BREAKFAST
Mexico

Acapulco Guest Hse—Pool, maid, priv bth, heart of town. $50 day. 516-283-5305.

INNS AND LODGES
ME, VT, NH, CT, RI

THE HAWK INN—Nestled high in Vermont's Green Mountains, only minutes from Killington and Okemo. Complete resort facilities, fine dining and complimentary transportation to the slopes. Route 100, PO Box H687, Plymouth, VT. 05056. 1-800-451-4109 or 1-802-672-3811.

Continued on next page.

TRAVEL

Continued from previous page.

INNS AND LODGES
New York

Simmons' Way Village Inn—New York Mag acclaimed country inn offers special 2-nite downhill/X-C ski/rm/dine pkg. For active days/elegant eves: 518-789-6235.

Elegant Yet Casual Victorian B&B.
2 hrs from NYC in historic Rhinebeck. Antiques, priv bths, sumptuous brkfst. Reduced mid-wk rates, from $68/nite/dbl.
Village Victorian Inn. 914-876-8345.

RESORT
New York

GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

RESORT
Mexico

Mexico's most
exclusive and
elegant resort
HOTEL TWIN DOLPHIN · CABO SAN LUCAS

HOTEL TWIN DOLPHIN
1625 W. Olympic Blvd., Suite 1005
Los Angeles, CA 90015 (213) 386-3940
(800) 421-8925 outside CA
Full American Plan $100 per person double occupancy

RESORT
The Islands

Women Only—Bermuda "Women's '88 Expo" Mar. 2-6. Air/hotel/meals. $598pp/dbl. Special Excursions. 201-347-8511.

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The South

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- SPA-FINDERS, America's only full-service spa booking *agency, will find the right spa to match your budget &* lifestyle...booking service & consultation are free.
- Ask about our "specials"...**A BEST BUY** is a **$999** week-long package at a spa only 2½ hours drive from NYC including all meals, accommodations, exercise programs, lectures & a full range of pampering treatments.

CALL TODAY...
(212) 475-1000
or 1-800-ALL SPAS
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Travel Arrangements Ltd.
784 Broadway
New York, NY 10003

Our stunning 100-page catalog, THE SPA FINDER, details over 200 spas worldwide. To receive your copy, send $4.00, refundable when you book your vacation through us. (For first class delivery, please send $5.50.)

VILLA/CONDO/APTS
The Islands

Lux Puerto Rico Condo—On water, 2 BR, 2 bth. $1000 wk-$2500 mo. 212-884-9785.

St. Maarten—Luxury villa with pool, 3BR, 2 1/2 bth, panoramic view overlooking lagoon, full maid, live-in caretaker. Walk to: beach, golf, tennis, water sports & casino. Owner: 212-751-2280 or 212-873-8846.

St. Barts, FWI—Priv beachfront villa in Lorient, slps 10. **OR - a house** in French Country Manor. Ownr 212-724-9855.

St. Barts FWI—Lux villa, 2BR, 2bth, LR, kit, patio sundeck, jacuzzi, prime loc (Pointe Milou), fab vu, maid. Wk/mo/da. Call (save 25% comm) **Joe Ledee** for photo & info. In US, 011590-277429 or 277096

VILLA/CONDO/APTS
Mexico

ACAPULCO OCEANFRONT GEM
5 BR, studio, pool, servants, driver & van. Very favorable rates. **607-797-5573.**

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980.

Acapulco—Lux villa, slps 10, 5BR, 6 bth, pool, maid. Ownr 212-684-3255 eve.

Acapulco Beachfront—2 Bdr, 2 bth, maid serv, $25/day p.p. Ownr 216-221-7936.

SKI TOUR

Join The Greatest Winter Social Scene
Ski-O-Rama - Leader in adult tours.
Organize a group and go for free.
516-481-5350 **718-470-0675**

SKI ASPEN PRESIDENTS' WEEK
Yes, we have space! Escorted Aspen tour from $735, incl: R/T air, land transfers, 7 nites lodging, lifts, lessons & many extras. Other destinations & dates from $699. Free brochure SKI COLBEE TOURS
212-921-2007 516-759-5700 718-470-1740

Ski Specials - 1 Or Group - Free Trip?
USA - East/West, Can, Europe, **Club Med**
Rose Roberts Travel, 212-371-9306.

SKI CO-OP CONDO
FOR SALE

OWN FOR THE PRICE OF RENT
N. Catskills Ski Bowl - 1 Mile Belleayre
Year-round brick studios w/kitchenettes
NYC bus to door, lounge & pool areas
$24,900 & up. Call sponsor 914-254-5101

SKI AREAS
Middle Atlantic

GILBOA RIDGE
Vacation Apts & Motel - Central to New Yorks's finest skiing at Hunter, Windham, Belleayre, Plattekill, Deer Run. Dial **1-800-252-7787 or 607-588-7329 for info.** Free Cont'l bkfst. 1988 Family & Group Spring/Summer Vacation Inquiries at **Golden Acres Farm & Ranch Welcomed. Box 79, Gilboa, NY 12076.**

NEW PALTZ, NY 1 1/2 hrs NYC
Cozy 2BR on wooded acr. Nr Lake Mohonk. (Summer: heated pool). Other facils: jacuzzi, fplc. Wknd pkg rates depend on no. of days/people. 212-722-4820.

SKI AREAS
Rockies & The West

Aspen & Snowmass—Lg variety of luxury to economical ski homes & condos. Snowmass Care Vacation Rentals. POBox 6028, Snowmass Vlg, CO 81615. 303-923-2230.

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Deluxe New England X-C Ski Wknds
Choice inns. Great skiing! Great apres skiing! Beginners welcome. Trans included.
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Karen Oneil

Karen Oneil
Classified Advertising Manager
Source: 1987 MMR.

HOLIDAY ENTERTAINING

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For every occasion. Arrangements, blooming plants, etc. **212-988-2933.**

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Weddings, Social, Corporate Events
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Since 1971
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"Give The Gift Of Music." A Trio
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Available From **Classact, 718-482-SING.**

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The perfectly elegant way to address your greeting cards & invitations. Hand-written holiday menus! **212-737-1302.**

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Our staff will work with you to create a private or corporate event designed to meet your individual needs. For parties of 10-800. Also available, L'OMNIBUS CAFE. For floral arrangements designed for parties or gifts, we offer the services of
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Specializing in private parties
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Weddings, banquets, superb cuisine.
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IN NEW YORK ARE AT
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Call Ruth 212-695-9415.

Continued on next page.

HOLIDAY ENTERTAINING

Continued from previous page.

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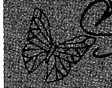
NIGHTCLUB



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Private Parties
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Maxine Kabol
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Distinctive catering, piano, stereo, bar...all the accoutrements for a wonderful party. **212-620-0622.**

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In our beautiful, upper east side setting. Help with everything. Lily: 212-861-4330.

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Rocky Lee—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. Anne: 212-753-4858. 987 2nd Ave. Corner 52nd St.

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Our private parties are legendary
Cassoulet, Bouillabaisse, etc. . .
Regional wines for 12 to 50 at
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Up to 40 people. Chef, Leslie Revsin. Candlelight and music. Argenteuil available Saturday afternoon & Sunday, day or evening. Up to 80. **212-753-6387**

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Garden-like setting for private parties and weddings. Maximum 100.
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At the Rutherford House Mansion, The Loft, a Park Ave Town House and 50 other special locations. Events of all sizes. Fine cuisine. **212-243-6572, 212-674-0304.**

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Parties from 10 to 400.
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Rent A Room—With a chef and DJ. Day or night, 7 days. Bernard, 212-757-8383.

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High-tech decor, neon light show. Accommodates 50-2000, for corporate functions, weddings, Sweet 16's and bar/bas-mitzvahs, fund-raisers and other festive celebrations. In-house caterer (all cuisines) available at very affordable prices. **Claire Shore, 212-254-4005.**

MAIL ORDER

New York Mail Order is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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100% Durable 100% Romantic
NOT FOR A
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JUST FOR A
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Express your feelings with a
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The tangible thought for every time of year.
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Now sing in style with stereo background tracks on cassette tapes. Your favorite songs with one difference...YOU take the lead. No more being"drowned out"by the original vocals. Over 1100 songs-all types of music. Great stocking-stuffer! Free catalog: Sound Marketing, Dept. NM, P.O. Box 951, Sound Beach, NY 11789.

NEW YORK Magazine reaches over 1.6 million readers with a median household income of $38,980. Our new Mail Order Section is a weekly feature and the place to include your products.

Books, Catalogs, Cosmetics/Fragrances,
Education, Fashion, Food, Furniture, Jewelry,
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They're all categories in the new classified section!

Ad line rates: 1-time order $40.00, 4-time order $35.00, 7-time order $30.50, 13-time order $29.00. 2-line minimum. Display rates: $400 per inch - ads increase in quarter-inch increments at prorated prices.

Place an ad on Monday and see it in print in a week!
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Leading subsidy book publisher seeks manuscripts of all types: fiction, non-fiction, poetry, juvenile, scholarly and religious works, etc. New authors welcomed. Send for free booklet L98 Vantage Press, 516 W. 34th St., New York, N.Y. 10001 U.S.A.

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Swings, car seats. At everyday low prices! Maclaren, Aprica and more! Maclaren Royalty (Blue) $161 including shipping.
Call for free catalog.
1-800-533-0134 In FLA 1-800-544-0134.

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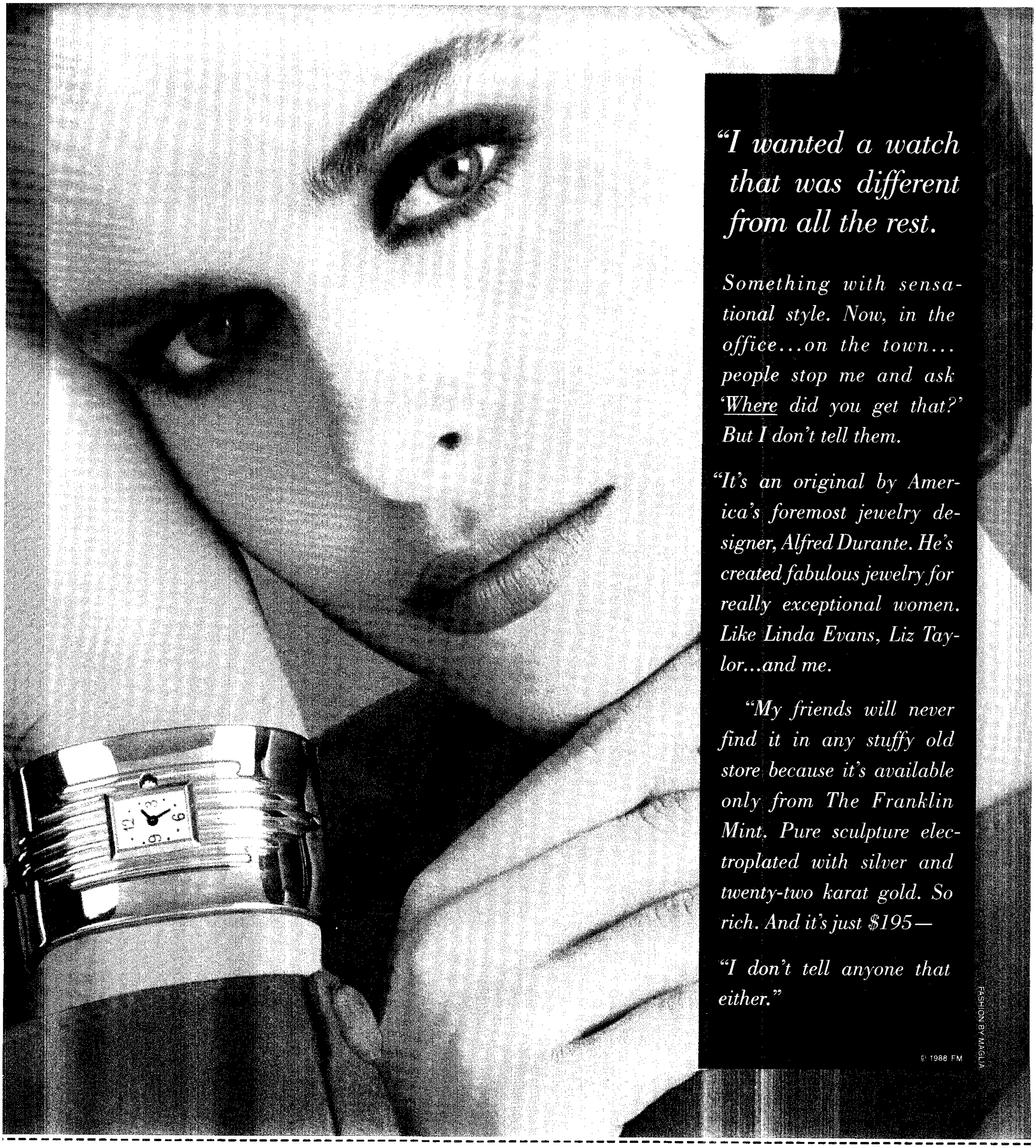

"I wanted a watch that was different from all the rest.

Something with sensational style. Now, in the office...on the town... people stop me and ask '__Where__ did you get that?' But I don't tell them.

"It's an original by America's foremost jewelry designer, Alfred Durante. He's created fabulous jewelry for really exceptional women. Like Linda Evans, Liz Taylor...and me.

"My friends will never find it in any stuffy old store because it's available only from The Franklin Mint. Pure sculpture electroplated with silver and twenty-two karat gold. So rich. And it's just $195—

"I don't tell anyone that either."

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The Franklin Mint
Franklin Center, Pennsylvania 19091

Please accept my order for the imported Cuff Watch by Alfred Durante. I need send no money now. Please bill me $39.* in advance of shipment, and the balance in four equal monthly installments of $39.* each, after shipment.

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MR./MRS./MISS____________________________

PLEASE PRINT CLEARLY

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CITY____________________________

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Please allow 6 to 8 weeks for delivery.

11681-168

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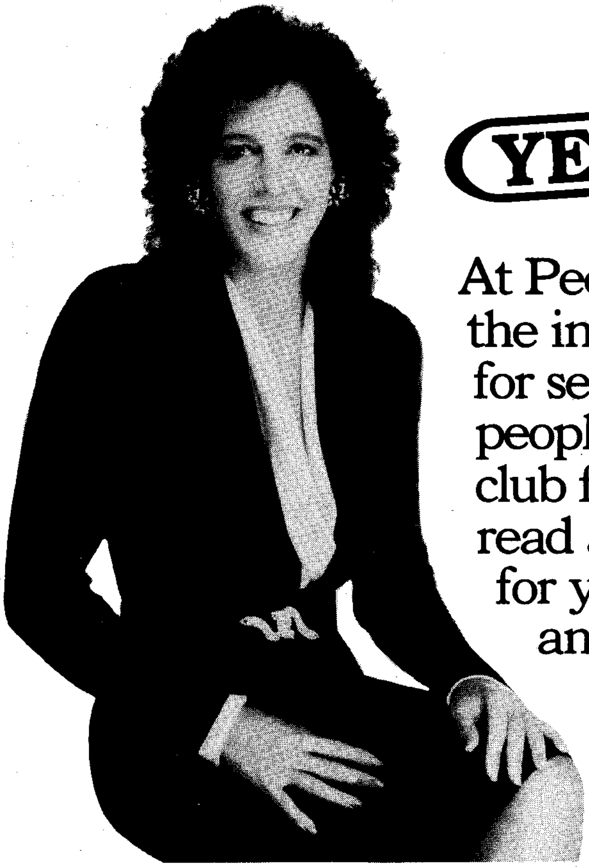

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This section will be a weekly feature in NEW YORK
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Place an ad on Monday and see it in print in a week
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Floral embroidery on pointelle,
37"L scallop-edge scarf; wear it tied
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To order send check or money order to:
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P.O. Box 452, Dept M
Fort Washington, PA 19034
Crafted with Pride in the USA

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, 212-971-3155. **Contact Ray Alvin or Mike Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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without surgery
Prevent or Improve
Ageing, thinning, sagging skin
Elasticity & firmness, lines & wrinkles
Sallow complexion
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NOTICEABLE RESULTS
AFTER YOUR FIRST TREATMENT!
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4 plans offering treatment by M.D., reg. dietician, R.N. for every reducing need.
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NEW DiET-FAST COOKIE DIET
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30 DAYS
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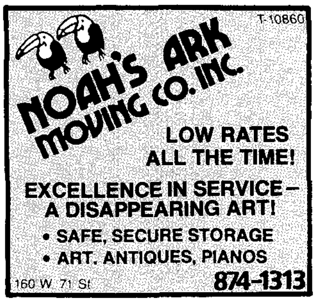

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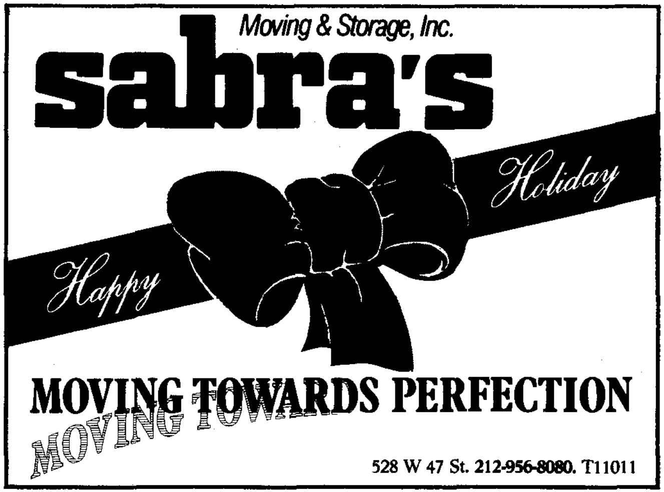

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending in availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.**

Spring Snow—Entrepreneur/lawyer, 40, with east-side penthouse, stimulating friends and varied interests, seeks Japanese woman to make it all complete. NYM P933

Good-Looking Physician—39, articulate, athletic, seeks attractive, intelligent, warm woman, 27-39. Please send photo/note/phone. NYM R386

Extraordinary Opportunity—Successful, caring, classy male, 38, with appreciation of the arts, nature and all else that life has to offer, finally is ready to settle down. Seeks sophisticated, sensual, spontaneous Jewish lady, 25-34, with joie de vivre, who is looking for fun, warmth, commitment and the dream of a lifetime. Photo/note/phone. NYM R366.

Wonder Woman—Studying Jewish professional, 25, 5'7", fabulous face, figure, future - modest. Seeking soul mate. Note/phone. Photo, please. NYM R205

Handsome, Adventurous Man—37, lean, secure, intelligent, fun-loving, smoker. Would like to meet very attractive and intelligent black or Hispanic woman, 22-33, for possible relationship. Photo/note. NYM R355

They Don't Make Them—The way they used to. Attractive Jewish woman, 29, MBA, with warmth and sense of self. Loves to travel, ski, go out - or just stay at home. Seeks a man in mid-late 30's or early 40's, professional, who is looking for quality, fun and friendship in a relationship. Phone/photo. NYM R357.

Multilingual—Entrepreneur, well-traveled, in mid 40's, looking for an attractive, adventuresome woman, mid 20's-30's, with a very good sense of humor. This gentleman prefers a blond with a love for animals, movies and travel. Please - no one with a "New York" accent. Photo/phone please. NYM R385

Nicer Than Spuds MacKenzie—This yuppie puppy male delivers and desires honesty and humor. 6', 34, Jewish, dark brown hair, very blue eyes, creative mind, trim body. Successful NYC multi-media exec looking for a career-oriented female with good family and friends. Passions include music from Broadway to rock, Erte, ice (cream/hockey), sleigh rides and water slides. Let's paws and master the possibilities. Photo and evening phone number required. NYM R371

Prime-Time Male—Seeking radioactive co-anchor. 5'11", 32, Jewish, successful NYC advertising exec, enjoys the airwaves of Mort Downey, The Matchmaker and the ocean waves of Club Med. We'll share VCR taping, CD playing and Lite-FM listening. Bio/phone/photo. NYM T323

Pretty, Hazel-Eyed Professional—Looking for laughter, good times and... seeking handsome, successful Jewish man, 35-42, who is looking for the same. Photo/phone please. NYM R316

Beauty, Brains, Chutzpah—5'7", 120 lbs, blond, traditional values, quality teacher from Westchester seeking male counterpart. I have what it takes to make us happy. Conservative Jewish MD's, DDS's or successful entrepreneurs in your late *30's-40's, apply. (If divorced, no children.)* Non-smokers. Recent photo/phone/note. The dream lives! NYM R381

Slender Brunette—Big brown eyes - very intelligent, seeks nice guy, 30-40. Bio/photo/letter please. NYM T325

Young Male European—6'1", slim, millionaire, classy, desires female, 18-23, Wasp type, upscale, beautiful, educated. Photo a must. NYM R388

Vibrant, Natural Woman—Artist, Jewish, loves life: music, dancing, thinking, laughter, feeling. Good-looking, slim, 47, gray hair, green eyes, high cheekbones, dancer's legs. Seeks friendship with Jewish man, 45-65, who loves life and has the intelligence, integrity and humor to live it well. Note/phone/photo. NYM R424

Escape NY—Successful businessman, 46, Boston area but frequenting NY, enjoys country living, international travel and the ambiance of skiing. Seeks attractive, slim, interesting lady to share the best of all worlds. Photo please. NYM R396

Man Wanted:—Intelligent, honest, loyal, good person, non-religious, non-smoking - by beautiful woman: vulnerable, giving, independent, whimsical brunette, blue-eyed, feminine, affectionate, 5'9", 37. Don't just consider - respond. Note/photo. NYM R398

1988 - Your Year—Give yourself the best Xmas present ever - me! I'm 39, fit, GQ looks, extremely wealthy and ready to share all of it with the right woman. She should be sexy, slim yet outstandingly curvy and ready for incredibly fun-filled New Year. Photo a must. NYM K814.

Tall, Strong, Bright, Successful—Handsome, educated country man, charmingly eccentric (modest too), 44, desires warm, smart, fit, beautiful, happy lady, 25-30, for love, laughter, sharing, etc. Non-smoker. Photo, please. NYM R415

Wheel Of Fortune—Jewish financial professional, 5'8", 30, attractive and athletic seeks mate for romance, adventure and long-term relationship. Take a spin on the wheel if you meet the following eligibility requirements: pretty Jewish female, slim, 22-30, 5'-5'4", up to 115 lbs, who enjoys dancing, the beach, dining out or snuggling at home. Two spins if you're athletic, play tennis, racquetball or willing to learn. Note/photo/phone required. NYM R429

Tennis Anyone?—Athletic woman, 45, is warming up to move into center court. I'm looking for someone to share time on and off the court. Enjoys travel, fine dining, music and love. Let's confirm some practice time. Photo/phone/note appreciated. Your serve. NYM R423

Sincere Jewish Doctor—Are you tired of men with bloated egos and impatient libidos? Are you skeptical about meeting through the personals? Then please have the courage to write to this highly successful, 38-year-old medical psychologist and *entrepreneur. I'm 5'11", slim and con*sidered handsome. More importantly, others judge me to be warm, sensitive, romantic, altruistic and capable of great love and devotion. I'd love to hear from you if you are a highly-educated, emotionally mature woman, 28-36, interested in a relationship leading to marriage. NYM R427

Successful Lawyer—*Early 40's, 6', hand*some and fit, needs relationship with woman who is in her late 20's-mid 30's, who is accommodating and marriage-minded. You must submit photo with your response. NYM R271

Stamford—Tall, trim, striking Jewish redhead. Corporate exile from the city - but Met subscriber, movie/museum/concert addict. Bright, successful, incomplete. Seek non-smoking single male counterpart, 46-58, over 6', for caring relationship. Home phone/letter. NYM R064

An Affectionate Corporate President—Seeks a leading lady, for romance, caring, and the dream of a lifetime. A sophisticated, truly handsome,lmillionaire, easy going, GQ type, mench, mid-30's, trim and muscular, Jewish, elegant, Funny. Seeks a loving, warm hearted, beauty, slim, business oriented, stunning, under 32, non-smoker, for marriage, family and so much more. Photo required, to turn dream into reality. NYM R091.

Camelot—I am looking for that very special female. I am an attractive, affluent, 39-year-old bachelor. I enjoy tennis and most other sports. A jogger and a non-smoker, I am generous and understanding. A self-made multimillionaire, I am also well-educated. My goal is to find an extraordinarily great-looking blond woman between the ages of 24 and 29, who must be fun, outgoing and independent. A sense of humor and versatility are requirements as well as intelligence and a very nice figure. The combination of class, sophistication and sensuality will clearly appeal to this Scorpio gentleman. The object is a long-term relationship with all the fun, pleasures and happiness associated with this life style. Please send background, phone and a photograph. NYM R340

It Takes A Special Man—To value a *warm, successful, engaging and very* smart woman who is both soft and strong. If your brawn is in your brain, and you're a successful, analytical, sensitive Jewish man who believes in commitment, shared goals and emotional intimacy, this lovely, tall, blond, blue-eyed lawyer, 36, is looking for you. NYM R309

Do You Yell"Single"—In the lift line? Time to meet a partner for life and the slopes. 44-year-old Jewish woman, 5'3", curvaceous, youthful and pretty. Seeks non-smoking, executive/professional man, 50's, who enjoys the outdoors but *finds time for the Metropolitan, Lincoln* Center, theater and the excitement of the city. Looking to share affection, adventure, conversation, and committed relationship. Let's meet for coffee and see if the chemistry works. NYM R315.

Real Brains And A Sense Of Humor?—Are you witty, wealthy and with it? How about Jewish, single and under 45? Would you like to meet (and marry) a beautiful, charming, intelligent and financially secure young lady, 32, to show off proudly to your friends? NYM H344.

I Know You're Out There!—Just step forward if you are: tall, healthy, fun to be with, interesting and interested, 42-52, successful. I am attractive, sensual, fun-loving and waiting for your appearance. Photo/note/phone. NYM R317

Male, 40—*Tall, athletic, bright.* Seeks tall, attractive, funny professional female (early 30's), for serious/romantic events. Photo. NYM R328

Smart, Funny, Attractive Gay Woman—47, who moves easily and successfully in the world. Wants to meet smart, funny, attractive gay woman who moves easily and successfully in the world. NYM R331

Gentleman To Gentleman—Handsome white male under 30 - private, conservative, finances secure, strong and healthy, fun, enjoys the arts. Wants to meet handsome white gentleman over 40, with similar qualities, for long-term friendship. Reply/photo. NYM R333

Will Some Pretty Victorian—Female soul care to share quality time with romantic, 6', handsome, single Jewish exec? 20's-30's. Photo please. NYM T319

Elegant, Pretty, Slim MD—30, has kissed too many toads. Looking for sophisticated Christian MD/JD, under 36, who is normal, to love forever. NYM R306

Looking For A Younger Man (GASP!)—Terminally teenage woman - very, very, very late-30's - seeks a man her own mental age. I look 25, maybe 28. You can be older - as long as you don't act it. Please be warm, kind, funny and have a sense of humor (which I dont have to worry about because if you don't have one, you won't answer this ad.) Phone/photo and personal message. NYM R308

Come Home To California—Nice guy, 28, class and elegance, good looks, great mind. Master's from MIT, successful career. Asian-Indian parentage. Seeks wife: educated, family-minded, 21-30. Photo a plus. POB 1451, Cupertino, CA 95015

Petite, Vivacious Brunette—Looking for refined, intelligent professional to share sincere, warm, personable relationship. Manhattan/New Jersey. Late 40's-early 50's. Recent photo, please. NYM R347

Beautiful Lady Lawyer—Classy, successful, feminine, 50, very curvy, size 8. Well-balanced, honest, sensitive, world traveler, bright, cultured, cosmopolitan, artistic, charming, sensuous, witty, non-religious Jewish. Lover of life, laughter, music, arts, movies, reading, cooking and people who don't take themselves too seriously. Seeking a warm, caring, open, educated man having some of the same characteristics and interests, who is capable of intimacy and welcomes a mutually nurturing relationship (must be single, non-smoker, not a heavy drinker or taker of drugs). NYM R497

Arts Professional—Downtown tastes, 38, weekend dad, seeks girlfriend of high self-esteem, singular appeal and good cheer. NYM R501

Handsome, Middle-Aged Businessman—European background, likes to travel, good conversation and quiet nights out. Seeks attractive, warm female, 35-50. Photo appreciated. NYM R265

You Can Help Me—Fulfill my New Year's resolution. Good-looking, 6' Jewish professional, 41, is resolved to meet that special, attractive, intelligent Jewish female, 29-39, whose interests may include (but are not necessarily limited to) theater, movies, museums, tennis and travel. Photo appreciated. NYM R246

Acamedic MD—34, with time to enjoy arts and outdoors, seeks intelligent, attractive, non-smoking professional lady. Photo/bio, please. NYM R200

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Extremely Sensitive—Jewish woman, 32, Vassar/Bennington but mostly traditional, sweet (not slim, mommy-like), seeks peace with a man. NYM R314

Attractive Los Angeles Professional—Sensual, intelligent female, 29, mature, advanced degree. Seeks professional, successful, intelligent, 37 plus man with warmth and laughter. NYM R323

Just In Time—Attractive, articulate, down-to-earth, professional Jewish female seeks male counterpart, 40's-early 50's, to share this winter and many others to come. I enjoy classical music, travel, theater, film, sports and quiet evenings at home. Note/photo/phone. NYM R383

Politics Thrills Me—Does it thrill you? I'm blond, 35 and female. NYM R008

Believe Me— The problem with these ads is that you can't always tell if the writer is stating the truth. But you can believe me when I say that I am an extremely handsome, witty, open and compassionate 33-year-old male. I am a graduate of both Harvard College and Harvard Business School. I am presently a powerful investment banker on Wall Street. I have worked hard to achieve my professional success. I now have the time to improve my personal life. If you are a beautiful and intelligent woman who feels good about herself and who is open to a significant relationship, please respond with photo/phone. NYM R660.

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Secure, Stable Male—Professional, 35, 5'11", athletic, diversified interests, seeks a pretty, slim, special gal to share the future with. Note/photo/phone. NYM R260

Warmth Of The Sun—White beaches, blue-green water, hand-holding, dancing late, running early. 42-year-old, handsome, fit entrepreneur with style, seeks woman of inner and outer beauty, non-smoker, sexy in jeans or black gown. Must love to travel, laugh and exercise. Note/photo/phone. NYM R350

Too Good To Be True—Female, 44, 5'9", seeks affluent, wonderful man, 35-55ish Note/photo/phone. NYM R351

Sexy, Sincere Artist—5'6", seeks secure man, 29-37, to share warm moments and good times. Enjoy music, dance and more. Note/photo/phone please. NYM R352

Really Nice Man—I'm a caring, educated, emotionally and financially secure, fit, intelligent, non-smoking, presentable, tall, witty widower, Jewish, 55. I like tennis, skiing, sailing, jazz and classical music. I need a trim, classy lady, under 50, who needs a man like me. Photo/bio, please. NYM R384

Gorgeous First-Year Law Student—Jewish, 26, slim, warm, sincere. Seeks special male. Photo/note/phone. NYM R216

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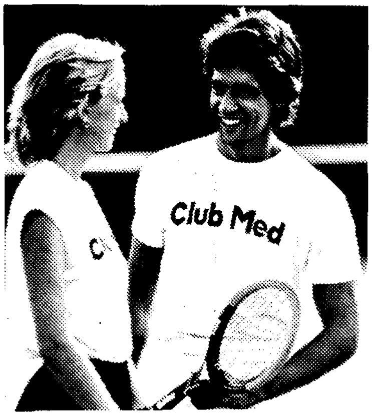

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STRICTLY PERSONALS

Tall, Dark, Handsome—39, divorced attorney, former model, 6'2", 175 lbs, with successful practice in Westchester, where I live. I seek a tall, slim cover girl, professional, 25-35, for lasting relationship. Phone/photo/note. NYM G506

Attractive Industrial Psychologist—Vivacious and warm, seeks positive, successful, caring male under 50, for genuine relationship. NYM R219

Gershwin And Candlelight—Browsing in bookstores, a beach in summer, black and white movies. Let's add to the list. I'm professional, easygoing, handsome, witty, trim, Jewish and 35. You're spirited, pretty, bright and surprising. Note/phone/photo. NYM R358

Europe, South America, Palm Beach—Palm Springs, Freeport, the Hamptons. I've been to all of them and more in the last 6 months, on both business and pleasure, and I still haven't found her. She is warm, intelligent, very attractive. Are you her? I am a tall, dark-haired, blue-eyed, successful man, mid 40's, searching. Note/phone/photo please. NYM R359

Adventurous, Sensuous, Pretty—Intelligent, creative, professional, mid 30's. Seeks sexy, athletic, discriminating male, 20's-40's, who is passionate about life, socially evolved, with uncommon intellect. Photo/note. NYM R363

Handsome, Professional—Jewish male, 27, seeks pretty, down-to-earth female, who enjoys music, movies, the arts, fun and romance. Photo/phone. NYM P818

Fleet Of Foot—Physically and emotionally - a vulnerable heart, beautifully encased - wisdom and wit to boot. Seek vibrant, caring man, 38-49. NYM T324

1988's The Year We Meet—A pretty lady with brains, wit and warmth wants your presence in her happy life. Be a 33-40, quality Jewish man who can recognize excellence. Letter/photo. NYM R244

Attractive, Unpretentious Lawyer—Petite Jewish woman, 35, who loves cats, bookstores and long walks, seeks considerate, left-leaning man who is serious about relationship. Race, religion unimportant. Lawyer a plus (or a minus). NYM R368

An Artistic—(Sculptor, educated MBA), secure (own business), good-looking, 6', slim, 39, Jewish male, seeks special lady. Please be slim and 25-35. NYM R300

Avid Sportsman—Harvard grad, ex-lawyer, college coach, 30. Seeks free spirit with spunk and courage, as partner in achieving our dreams. NYM R516

Jeep-Driving, Beach-Loving Female—MD, jeans/lace, sultry/sports. Seeks confident counterpart, 30's, multifaceted, academic/arts background - attracted by long dark hair and sensitive eyes. Photo/smile/note. NYM R337

Idealistic Jewish Male MD—33, seeks Jewish female, 22-31, in medicine, for the eternal rounds of life. NYM R257

NY Fun Or LA Law—Thursday nights we'll bring in Chinese food, drink wine and enjoy. All other nights we'll hit the town - hockey games, movies, Chevys, Stringfellows, uptown bars, downtown restaurants - we'll have fun. I'm a tall, athletic, super-personable, very outgoing guy, 30. You're a cute, huggable, slim female who loves to have fun. NYM T326

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Former Beauty Queen—Aristocratic background, slim, young, 5'6", fluency in many languages, university graduate, athletic, gourmet cook, gracious hostess, interior decorator, with homes in Europe and U.S., collector of arts and antiques. Desires to meet gentlemen of Wasp, German or French background, over 35. Magnum habebo gratiam if you answer with bio, phone and photo. POB 1254, Scarsdale, NY 10583

Rare Qualities—35, handsome, athletic, successful Jewish prince seeks romance and happiness with kindhearted, interesting lady, 26-34. Photo. NYM R369

Single Jewish Male—Orthodox, 31, 6', 155 lbs, very handsome businessman, loves music, seeks B'nei Akivish, Stern College type of woman who's attractive, romantic, intelligent. Photo. NYM R372

Pretty Gal—44, seeks a honey for walks, talks and hugs. NYM R373

My Gestalt Is Leaking—Groovy-looking writer gal, 31, seeking the other half of a great conversation for possible relationship. Seeks handsome, intelligent, funny, highly verbal male, 30-45, who likes "Love Song of J. Alfred Prufrock", "My Dinner With Andre". Do you look like Cary Grant but think like Woody Allen? Can you surrey, can you picnic? Send photo, a brief explanation as to who you are and why. No hair on back, please. NYM R376

Champagne And Flowers—Corporate reports and the Wall Street Journal. Pinstripes and rock 'n' roll. Tennis, sailing, karate too. Real estate exec, 32, seeks warm, vivacious, intelligent, down-to-earth woman. Photo/note. NYM R374

Very Pretty Chinese Gal—Slim, 5'7", 25, artsy MBA student. Sweet, fun, classy and stylish. Seeks tall, attractive, healthy, single and sincere gentleman MD, DDS, JD or MBA, 25-35, for romance. Photo/note/phone, please. NYM R375

Pretty—30, Catholic, athletic, sincere artist. Seeks same in man, for fun, friendship and commitment. Photo. NYM R377

I'm Not Tarzan—But then I'm not looking for Jane. Down-to-earth, emotionally open, secure, smart, serious yet sweet psychologist, 44, 5'8", attractive and slim. You are 30-40, slender, attractive, bright, stable, affectionate and genuinely friendly. If you are also a woman who prefers real possibilities rather than impossible dreams, I'd be delighted to hear from you. NYM R378

Loving, Attractive, Classy—NYC woman exec, with eclectic tastes, sense of humor and exuberance. Desires spontaneous man, 48 plus, to share quiet times and tomorrow's happiness. NYM R382

Determined To Find—You: loving, sensitive, a bit zany, very bright. Me: 38, psychotherapist, pretty, spirited, creative, unpretentious. Avid reader, writer, runner, humor essential. Photo. NYM R379

Pretty, Blond, Classy—34, petite professional, sincere, witty and fun, seeks successful counterpart. Photo. NYM R380

Forever And A Day Wanted—By fascinating, engaging, beautiful, generous, successful MBA, Jewess, Manhattanite, 38. Want to share romance, marriage, family with accomplished, strong, warm, established, sophisticated counterpart under 50. Note/phone. NYM R393

Motivated, Romantic, Goal-Oriented—Handsome man, 35, 5'10", 160 lbs, enjoys health food. Would like to meet an attractive, trim, shapely woman, 20-30, non-smoker, cooking as well as dancing qualities. Capable of emotional intimacy. Bio/photo/phone/note, thank you. NYM G507

Offer Of A Lifetime—Adorable, petite, warm Jewish woman, 30, seeking bright, witty, sensitive partner to share passion for the Mets, Bruce, tennis, NYC and each other. Note/phone/photo. NYM R262

Handsome Italian-American Executive—43, 5'11", slim, intelligent, elegant, earthy and together. I seek my counterpart for an exciting, romantic and sincere relationship. She should be slim, bright and beautiful and possess a true sense of honesty, class and wit. Home phone and photo essential. NYM R432

Exec, 26, Catholic—Beautiful, intelligent, refined, honest. Seeks clean-cut, healthy, honorable and financially secure gentleman. Interesting, active, with upscale life style in sync with mine. Non-smoker, to 35. Note/photo/phone. NYM K815.

Theorize—If you are wildly intelligent, naturally beautiful and could theorize spending religious holidays at an ACLU convention in Las Vegas, then you just might find me interesting. I'm 36, a spirited, insightful, good-looking male defense attorney. Photo/bio. NYM R392

Pretty, Catholic Female—27, seeks great guy with sense of humor. If you are fun, athletic, secure and love sports and travel - reply with photo. NYM R428

Very Pretty Jewish Female—24, personable, professional, 5'4". Seeks professional, handsome Jewish male, 24-30, who enjoys sports, movies and dining out. Note/photo/phone, please. NYM R394

Oriental Beauty Wanted—By normal professional, for serious relationship, age 40-50. Photo/note/phone. NYM R395

Handsome, Gentle, Fun—30, Jewish, American-born, European-bred real estate developer, east side. Seek one special, warm woman, to 35, to share all the finer things in life. Bio/photo? NYM R399

Northern NJ Businessman—Non-smoker, 59, 6'1", can enjoy almost anything. Seeks widow or never married lady under 50, over 5'6", non-smoker, nice figure, sense of humor, for caring relationship. Note/phone/photo. NYM R406

One Attractive Lady—39, interested in everything every other attractive lady is interested in. Extremely intelligent, built slim but nice, interests from data base to Mets place, likes Star Trek, Mozart, a bargain when I see one; rich imagination, seeks an opinionated man. NYM R407

I Love—Cultural activities, good company, travel, French and sports. I am a slender, attractive, sincere Jewish female in my mid 30's...a bit shy at first. Seek male counterpart, to 45. NYM R408

Corporate Exec—Good-looking, fit, 57, 5'11", 180 lbs, non-smoking. Looking for slim, attractive woman, 39-49, who enjoys music, theater, dining, dancing, sports, good sense of humor. For companionship, friendship and possible relationship. Photo/phone/note. NYM R418

1988 Can Be Special—For us as supportive, compatible friends and lovers. Intelligent, fit woman, 5'5", 36, Chelsea resident, seeks a man of integrity, 30-50. Note/phone. NYM R409

Attention: Marriage-Minded Male—Single Jewish female, 28, 5'5", chic, pretty, witty, wise. Seeks secure, successful, savvy, single Jewish male with depth and direction. Photo. NYM R410

Seeking: One Good Man—Athletic, down-to-earth, 35, very attractive female lawyer wants serious relationship with sincere, successful, stable, over 6'0", 35-46, Jewish male. Note/photo. NYM R431.

I Want A Man—With enough self-esteem to pursue me, who's successful enough to accept what I have to offer and who's mature enough to encourage and enjoy my individuality. I'm 44 and 5'8". NYM R412

Let's Toast A New Year—Me: a shapely, cultured, charming redhead. You: a warm, witty, caring professional, 47-59. Together we might make the champagne sparkle, the magic happen. NYM R414

Down-To-Earth Guy—With top education and business success. Tall, good-looking, likes to travel. City and country homes. Would like to meet a refined, educated woman, slim of build and long on character, in her 30's. Object - serious friendship, etc. Please write with both photo and phone. NYM R417

Effervescent, Attractive, Intelligent—Athletic Jewish female, 35, with great legs, seeks good-looking, affectionate, together guy, 5'10" plus, with integrity and sense of humor. Note/photo. NYM R477

Circle This: '88 Bliss—Hazel-eyed Jewish beauty - inside and out - seeks Manhattan man, Jewish, 33-48, who is a character with character. Photo. NYM R426.

Tall, Handsome Male—32, city administrator. Sincere, introspective, fun-loving, seeks attractive woman, 23-35, with similar qualities, for substantial relationship. Photo please. NYM R438

Once Upon A Time—A very pretty, petite Jewish gal, 21-27, sent a note and photo to this very handsome, one-of-a-kind guy. The rest was history. NYM R461

Despicably Decent—Unreconstructed, very private, public interest lawyer, male, 39, Sydney Carton look-alike, pleasantly eccentric, with devoutly irreverent attitude toward life. Seeks ravishing and feisty female with strong convictions, gentle wit and piquant style. Send photo/bio/phone. NYM R430

I Am Seeking A Relationship—With a lady. I would prefer someone tall and under 45. Race, religion, profession, financial status and activities irrelevant. The key factor is that there should be physical attraction and compatibility in our chemistry and personal idiosyncracies. I am half a century old, 5'7", bald and slim. I consider myself an apprentice on all subjects and I do not pursue any activity with a compulsion. So far it sounds pretty gloomy. On the bright side, you may be assured that my stature and personality would shine at all levels of society. NYM R509

East-West Blend—Attractive lady, 40, Indian-born, 25 years western acculturation, PhD psychologist, two young children, warm, affectionate, world traveler in diplomatic corps, homebody at heart, spiritually grounded, optimistic about life, non-smoker. Seeks caring, straightforward, kind-hearted man, 40's plus, equally financially secure, who genuinely enjoys children, for loving, devoted family life together. NYM R433

Actress Is Ready—To give what it takes to make a life with a Christian man, 35-49 years old, who is also an artist or involved in the performing arts. Someone who is good-looking, in touch with feelings, well-therapied. Non-smoker preferred and open to the possibilities of marriage and a child. Photo/bio. NYM R434

Looking Forward—To getting to know a Jewish, sincere, cultured businessman, interested in a very attractive European businesswoman, 40, for honest, serious relationship. NYM H294.

Dear God—You blessed me with beauty, inner and outer, eyes gorgeous and green, heart that's golden (hair too), brains, wealth, wonderful family and friends, humor, dignity, love for life and all luxuries that money can buy, but never to be unappreciative or to take anything for granted. Wisdom enough to know there's a greater plan for everything. In this greater plan of Yours, is there one truly exceptional man for me? Jewish, professional, very handsome, funny, wealthy, 37 and up, ready to share Everything? God, You I trust! But could you tell him, no photo, no response? NYM P951

Very Attractive Female—36, warm, vivacious, energetic, passionate, successful, seeks Jewish male counterpart who appreciates life. Photo please. NYM R436

Venus, Where Are You?—36-year-old Wall Street VP seeks beautiful, intelligent young woman, under 30, with 23" waist, who wants long-term, meaningful relationship. Send photo. NYM R455

Heart Yearns—Handsome male, Ivy, MD, 31, warm heart and smile, 5'11". Seeks thin, wonderful Jewish woman, 20's, to share life. Bio/photo. NYM R269

Handsome Male (30) Seeks Female—Etc., etc., etc. NYM R391

Attractive TV/Newspaper Writer—Arts lover, lapsed musician, skier, seeks handsome man, 38-49, who prefers Bach to rock. Note/photo please. NYM R437

Looking For A Special Man—Who has great enthusiasm, energy and wit, a strong backhand, knows what to do with a doubling cube, loves to dance, go to theater and eat good food. Whew! 35-50, slim and trim. Photo, please. NYM R478

Seeking Woman Of Oriental Descent—Warm and sincere, Jewish male attorney, 5'11", 30's, wishes to share life's joys with this special kind of woman. I am attractive, hard-working, intelligent, successful and family-oriented. Interests include children, travel, athletics and dancing. Phone/photo a must. NYM R446

Attractively "Packaged" For Christmas—Dynamic, unique, successful female - with a sense of humor! Seeks professional Jewish male, 35-45, for relationship to start the new year. Should enjoy travel, film and sports. Send note/photo. NYM R439

I Can Imagine—We're a great-looking couple. We're successful, sophisticated, intelligent, stylish, witty, fun-loving and sensitive. Unfortunately we haven't found each other yet. If you're all of the above in a handsome Jewish male, 30-38, then together we can make this vision a reality. Note/photo/phone. E339.

Here Is Your Chance!—European-educated widow, attractive, Jewish (not religious), financially secure, petite, slender, interested in travel, art, music and theater. Seeks fun-loving, young-at-heart, interesting man, 63-75, non-smoker. Personal note, photo preferred. NYM R284

Dear Santa—Please send me a tall, romantic and humorous man. The deluxe model (successful and handsome) would be great. Please also send his note/phone/photo. NYM R440

West Coast Beckons—Handsome, successful, 5'10", creme de la creme Jewish guy, 40, looking for an east coast lady to share his dream life. Business both in Seattle and LA. If you're interested in visiting the west coast with a desire to settle there, if you'd like to share the best life with one wonderful guy, write. Photo essential for reply. NYM R441

Professional Athlete—Female, Jewish, 28, very bright, attractive, well-educated, with sense of humor, sense of self and sense of values. Wants to meet her counterpart to build a great, lasting relationship together. Photo, please. NYM R442

Feminine? Petite? Intellectual?—Care to meet this warm, sincere, educated, fit Jewish widower, late 50's? NYM R479

Secret Agent—Back from saving the world. Athletic Jewish male, 27, 6', with the right stuff, seeks down-to-earth female for relationship. Dossier/phone/photo/fingerprints appreciated. NYM R449

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Japanese Professional Woman—Seeks 39-50, sincere, smart, fun-loving male to stimulate my creative nature. Friends first. I became single two years ago. Warmhearted, outgoing, sensitive, openminded. Love classical music, tennis, cooking. Job area is the media and the arts. Note/photo/phone. NYM R488

Lottery Winner—Wants another winning combo. Tall, artistic, athletic female in 30's, playing for keeps. What makes you special? Photo/phone. NYM R487

Pretty Blond With Great Figure—32. Likes to yodel from the top of the Swiss Alps or sail the LI Sound. Can also be found dancing downtown. Graphic designer who hops galleries on impulse. Quiet times are for writing screenplays and reading. You're 30-40, like to laugh, warm and caring. You'd make a great friend and more! Charm me - note and photo, please. NYM R491

Cute Jewish Male—32, sincere, humorous, easygoing individual with Renaissance values, eclectic personality, seeks woman who has a full range and appreciates life. Photo/phone. NYM R490

Law Enforcement Professional—Attractive, single white male, 34, Catholic, non-smoker, seeks a lasting relationship with a single white female. I'm warm, friendly, sensitive, caring, passionate and believe in honest communication. I love tennis, enjoy all sports, traveling, gourmet cooking and romance with a special woman. Photo/phone. NYM R492

Sexy Tomboy—31, willowy (5'8"), blue-eyed, blond professional. Candice Bergen looks. Perceptive, warm and athletic. Seeks a successful guy (31-40) possessed of wit, style, grace and charm. A "He-Man" romantic who loves the City, appreciates fine dining and likes movies, tennis, skiing and jazz brunches. Must be Jewish. Note/photo/phone. NYM R496

Healthy, Wealthy And Wise—Successful design/real estate entrepreneur, good-looking, self-assured, 40, once married and very comfortable, needs only to find a woman, quick of mind, light of body and deep of heart, possessing enough energy for sea and snow, peace of mind to enjoy a fire, comfort with 5'6" headroom, time for us before children, maturity to be a stable but exciting partner, humor to laugh at herself and courage to accept health, wealth and wisdom as only part of the temporary condition of life. Note/phone, please. Photo preferred. NYM R498

Warm, Affectionate MD—29, 5'10", 155 lbs, fit, handsome. Seeks very pretty, bright female, 21-32, for lasting relationship. Photo/phone, please. NYM R495.

Pretty, Petite Philadelphian, 27—Seeks her Jewish prince. He must like country weekends, romantic dinners and be adventuresome, 28-35. Photo. NYM R500

Cold Out—But a warm, committed relationship with a bright, trim, very pretty, professional lady, 28-38, would be great for this successful professional man, Jewish, 41, good sense of humor, NY/NJ. Letter/photo optional. NYM R502

Very Attractive—Slim, youthful early 50's skiier, literate. Seeks attractive, intelligent, successful male, 50-60. Photo. NYM R503

Trial Lawyer—Jewish, 36, will commit to caring lady. POB 773, Orange, NJ 07051.

Practicing Catholic Female—33, highly successful professional, trim, blond, 5'3", very attractive. Seeks white male, 33-43, professional, sense of humor, gone through the "finding myself" phase, with life in perspective - family and friends should be important. Phone. NYM R508

Petite And Pretty—Attorney, 28, seeks male counterpart for exciting and sincere relationship. You are fit, adventurous and irreverent, (non-smoker). NYM R507

Lovable Rascal—An affluent and mature business executive of 58, masculine looks, divorced, Jewish, white, 5'10". Has an interesting life-style and would like to share the joys of living with the right female! She should be adventurous, daring, lovely and lovable, quite trim, sensual and under 42. Recent photo and phone. NYM R506

Feminine Gay Woman—Gentle, delicate, slender and pretty professional seeks a similar, fully gay, single woman, near or in 30's, very feminine and attractive, financially and emotionally stable, for drug-free, committed, romantic relationship. Bio/phone/photo, if you desire. NYM R512

Blond, Slim, Attractive—NYC professional single female, early 30's, interests include tennis, the arts and gourmet cooking. I'm seeking that special someone to share my life with. Photo a must. NYM R510

Jewish Bachelor—40's, seeks adventurous woman. Box 1253, NY, NY 10028.

Accomplished Writer—Intense, sophisticated, very handsome (something like Al Pacino if he worked on Wall Street), 35. Seeks remarkable, loving woman. Special weakness for starving artists. Photo. Will exchange. NYM R513

Very Attractive, Bright—Outgoing Jewish woman, 33, warm, sensitive and giving. Seeks man of similar qualities for *meaningful relationship.* NYM R411

Can You Picture A Sexy Female MD—In Boston who's been a bicycling race champion in Missouri? I'm 35 and I practice, teach and do research. If you enjoy your work, as I do, and have enthusiasm for adventure, you'd be a good man to share life with. If you're also fun to be with, easygoing, day or night (but no easy mark) and want to build a family - tell me about yourself. I'm in NYC often. NYM R322

Bette Davis Look-Alike—Single, white, solvent, young 60's, seeks right male friend. Preferably Manhattan. NYM R343

Let's Make Love—Last. Cute, blond, 30's, female, to try for keeps. Photo appreciated. NYM R364

There's Only One—Like me. Charming Jewish physician, 34, 5'6", would like to meet a sweet gal with a sparkling personality, sharp mind and warm heart. Note/phone/photo a plus. NYM R356

Sexy European Lady—Wants only the best. NYM R361

Pretty Lady—Slim and successful with that touch of class. Seeks tall, dynamic, loyal, secure, 50-62, Jewish gent for life, love and laughter. NYM R362

Wit And Charms—Oriental Catholic, 31, seeks intelligent, sincere, humorous, marriage-minded male. Note/phone please. NYM R301

Handsome Actor/Lawyer—Financially secure, 62, 6', lean, brown hair and eyes, analyzed, affectionate, sensitive, gentle, humorous, non-smoking, Jewish. Likes fun, theater, reading, tennis, handball, good nutrition, country drives. Seeks slim, attractive, educated, imaginative woman, around 5'6" to 5'7". Picture important. Will exchange. NYM R420

Beauty, Brains, Class But No Ego—Shapely, petite Oriental, 34, works and plays hard, athletic, adventurous, humorous, affectionate and loyal. Is there a real man who could sweep me off my feet? Bio/photo. NYM R397

Knight In Shining Armor Wanted—To rescue an active, attractive, mid-30's Jewish damsel. Seeks a warm, witty, bright, athletic, 32-45, with interests ranging from theater to sports. Photo appreciated. NYM R400

What Are We Doing Wrong?—Are the guys you're dating shallow, materialistic and less than urbane? You're not alone - I've been dating their sisters. I'm handsome, socially confident, open to change and down-to-earth. I'm also 32, 5'8", trim, with dark hair and eyes, and Catholic. My interests vary from racquetball and golf to photography, jazz, NYC's culture and Long Island's north fork. You should be self-assured, positive, under 35, petite, fit and a non-smoker. Photo/bio please. How bad can a drink and dinner be? NYM R401

Businessman/Musician—26-year-old, sincere white male seeks a relationship with a woman into music, arts, dining and all life has to offer. I look forward to meeting you soon! NYM R402

Attractive, Sexy Lady—47, 5'3" Asian woman, RN supervisor, looks much younger. Seeks friendship. Desire to commit everything. Photo/phone. NYM R421

Accomplished Male Professional—50, active in business, travel, sports. Seeks adventurous, romantic, athletic female for dining, conversation, friendship and long-term relationship. NYM R405

Beautiful Redhead—Wants a cultured Jewish Superman, 50 plus. NYM R403

Happiness To Share—Attractive, successful, Jewish NJ psychologist seeks 50ish, non-smoking, physically fit, socially concerned, secure man. Bio/photo/phone please. NYM R404

Optimist—Striking, tall, 33, Jewish woman, 1 young son. Seeks warm, intelligent man, 30-42. Note/photo. NYM R422

Attractive Black Lady MD—Seeks professional male partner, 36-50. NYM R413

Single White Jewish Male—Professional, 31, sincere, looking for single white Jewish female, 25-35, for friendship, possible relationship. Send note/phone. NYM R435

Handsome Central NJ Engineer—PhD, foreign-born, Caucasian, seeks marriage-minded, pretty Christian female, 21-31. POB 2311, Red Bank, NJ 07701

Slender And Graceful—Greenish eyes, curly brown hair, Jewish, 30. Gentle and funny, strong and wise. Fascinated by science, enchanted by literature. Can be coaxed into adventure. Loves beaches, talks and dreams and too many things to list. Seeks special man; poised now to fly for him. You? NYM R416

I Know How—To listen, to say what's on my mind or in my heart, to laugh, to apologize. Seeking woman (non-smoker), 37-45. Children welcome. Letter/photo/phone. NYM R443

Best Bet!—Handsome Jewish male, 30, 6', slim, educated and caring, seeks pretty female over 5'4". Photo. NYM R005

Tiring Of The "Meet Market"?—This bright, slim, vivacious, pretty lady, 38, seeks a warm, dynamic, non-smoking Jewish man *with a great sense of humor,* (37-53, over 5'8"). Common interests may include the arts, travel, scuba, dancing, and mainly sharing. If you are emotionally available, enjoy spoiling as well as being spoiled and believe there can be a happily-ever-after, please send hand-written note/photo/phone preferred. NYM R448

Happy Birthday To Me—Bright, slim, gorgeous, green-eyed blond is wishing for a tall, good-looking man, Jewish, 38-46. He is financially secure, athletic, witty and charming. We both like sports, dining and laughing. Recent photo. NYM R027

Looks, Style, Brains—I have and seek in erudite, prosperous, handsome, sincere Jewish man, to 48. NYM R514

Handsome Jewish Male—Professional, well-built, romantic, 39, 5'11", 170. Seeks attractive, shapely woman for relationship. Photo/phone. NYM R463

Tora, Tora, Torah—Jewish, Ivy, banker seeks 22-30 Asian beauty. NYM R327

I Once Read—"Love is having someone to nudge when you see something you like and want to share it." This enchanting, pretty, funny, smart woman, 44, professional, seeks nudgeable male counterpart, 40-55, to share Billie Holliday, Anthony Lewis, Russell Baker, Mozart, "The Gods Must Be Crazy" (for starters). Full-length oil portrait a must. NYM R468

Handsome Advertising Exec—42, dark hair, brown eyes, 5'11", seeks that lovely, petite, feminine woman, age 31-37, to make my life complete. Photo. NYM R319

Black Gentleman—50, 6', mixed gray hair, good looks and build. Design professional with various interests. Would love to meet an attractive, marriage-minded, slim Oriental lady, 30-40, with an appreciation for quiet dinners, ballet/jazz, museums, cycling, dancing, non-smoker, no drugs. Note/phone/photo. NYM R326

Happy, Intelligent Female—27, pretty. Looking to find someone special. I'm more than just a string of adjectives. Let's meet and find out more about each other. NYM R370

Active Physician—Emotional genius, magnetic personality, stable, sharp, spirited, irresistible, ready to give and receive it all. Desires warm, healthy woman, 25-34, Photo. NYM R344

Jewish Beauty—36, never married, 5'2", slim brunette, big blue eyes. Wishes to meet attractive slim man, no ties, with personality for romance. NYM R345

Very Pretty, Athletic Female Exec—33, with a passion for the Rockies and the Alps, seeks partner for sharing, caring and life. NYM R489

Christmas Date—Single white male, 31, looking for the most interesting woman in the world. Photo/phone/note. NYM R493

Retiring Bachelor—Jewish, 32, seeks a companion for intimacy and commitment. My good looks and sincerity have made me popular but true happiness is derived from within. Recent photo prefered. NYM R444

Help! I Need Somebody—Not just anybody. Jewish male, 30's, 6', attractive, outgoing, successful attorney who enjoys dance, tennis, travel, is seeking an attractive, intelligent, special woman for a serious relationship. All replies with phone/photo answered. NYM R445

Feminine, European Woman—47, attractive brunette, very bright, educated and affectionate. If you are a man of integrity, Jewish, intelligent and sensitive, then together we might share good friends, theater, foreign films, stimulating ideas, exotic lands and perhaps a serious romance. Phone, please. NYM R447

Naughty But Nice—Slim NYC professional, attractive white female, seeks male counterpart, 40's. NYM H342

Living Dream Woman—Open your eyes Mr. Exceptional - I'm alive and have it all. 29, 5'3", blondish, blue eyes, very pretty, adorable, fun, savvy, athletic, and adventurous. My dream man - bright, wonderful personality, very successful, warm, fun-loving, entrpreneurial, looks, together, Jewish and is tickelish. NYM P965

Hey Gorgeous!—Great-looking guy, 36, very terrific, handsome, sharp, successful, smart, busy, tall, athletic, modest. Seeks knock-out, drop-dead beauty with basically dazzling taste, intellect - for laugh riot, serious complications and negotiated settlement leading to peace in our time. Write me a letter. NYM R453

Ex-Model, Now MD—31, fun, fit, rich, trim, tall, together. Seeks 20's, classy female to totally spoil. Photo. NYM R020

Bright Fun-Lover—Seeks cute Jewish female, 22-36, under 5'3", less than 110 lbs. Blond LI resident preferred.NYM R193

Downtown, Feminist Jewish Man—Passionate, 37, fit 5'9", health science career, wants passionate, physical, dark-glasses type Jewish woman to inspire and desire forever. NYM R119

Provocative Blond—33, 5'1", aesthetic, pretty, bright, empathic and loving professional without harmful side effects, seeks older, good-looking, well-grounded, successful male with sense of continuity and the absurd. Photo, please. NYM R480

Clean, One Owner—Successful entrepreneur, 6'5", thin, handsome and affectionate. Seeks tall, non-smoking woman around 35, who enjoys the country and would like to share interests in boating, bicycling, jazz, travel and romance. Note and photo, please. NYM R454

Say Yes, Say Me—Me: male, 40, sincere, warm, tender, tall, witty, ambitious Jewish exec. You: slim, attractive, honest, sexy, vibrant, 26-33, woman for everlasting friendship, love and romance. Let's cuddle the night away. Photo a must. NYM R451

Intense, High-Energy Beauty—36, smart, spirited, sane. Athletic, articulate and available. Photo, please. NYM R452

Want To Meet—Someone cute, funny, with heart of gold?...This 29, petite Jewish female, looking for that special man - professional, athletic and marriage-minded. Note/photo. NYM R077

Warm-Hearted Woman—60's young, seeks romantic, loving friend. NYM R469

Sleek 1958 Beauty, Great Shape—Loaded with brains, wit, style, class, many extras. Tuned for lifetime run fueled by trust/friendship with like male model, 28-35, tall, secure, educated, Jewish, whose sparkling note gives green light. No lemons. Photo please. NYM R456

Happy Chanukah!!—Tall, handsome, 35, brown-eyed Manhattan Ivy Leaguer - cheerful, caring, childless. Share Broadway, dancing, lobster, concerts, beach with tall Jewess, 23-31. NYM R143

Long Blond Hair—Pretty, healthy, 31, 5'7", Wasp, well-dressed, educated professional with many interests. Seeks handsome, healthy professional man, 30-45 years. Photo a must for reply - will exchange same. NYM R137

A Catch Of A Lifetime—Professional, attractive Jewish male, 29, 5'7", 133 lbs, non-smoker, who is honest, sensitive, funny, good-natured, romantic. Seeks an intelligent, funny, beautiful (inside and out) Jewish lady. Photo. NYM R457.

Wall Street Executive—41, highly successful, athletic, handsome, witty businessman. Looking for secure, successful, attractive, physically fit businesswoman, 25-38. Needs partner to share his leisure time activities which include dancing, skiing, boating, golf, travel, etc. Photo is a must. NYM T327

Handsome, Successful Exec—Romantic Jewish male, 35, whimsical and charming, desires attractive, fun-loving, vivacious Jewish female, 27-33, for serious and caring relationship. NYM R458

Simply The Best—Attractive, intelligent female, Long Island resident, late 40's, seeking a relationship with a sincere, caring male, interested in good conversation, classical music, dining out and laughing. Note/photo. NYM R304

Wanted For Christmas—Wealthy, classy lady, 30-45. Must be petite, sexy, well-built, non-smoker. I am a financially secure businessman. I am handsome, slim, healthy and 46. New dreams, ecstasy and beyond. Photo a must. NYM R466

Bright, Handsome Male—36, Jewish, 6'. Seeks lady, 23-35, with beauty, brains and a warm heart. Photo/phone. NYM R171

Decent Human Being—I am: Jewish female, 35, plump, non-smoker. I offer: gentleness, affection, warmth, varied interests. I seek: honesty, integrity, intelligence, commitment. NYM R188

Scorpio Is My Name—Permanence is my aim. Attractive blond professional seeks tall, dark, intelligent, 39-45, one-to-one Jewish male. NYM R198 or, after 6 weeks: GPO 02-1286, Brooklyn NY 11202-0028.

Tired Of Being Single—Jewish male, 39, good-looking, medium height, medium build, sincere, gentle and kind. I like the Mets, bike riding, swimming, eating out, movies and relaxing. Seeking single Jewish female, 29-36, slim, pretty, feminine, non-smoke, non-drug. Photo/note/phone. NYM R462

Treasure For Claim—Sweet, sexy, dark-eyed Jewish beauty in private practice, with "joie de vivre", seeks 30 plus man of integrity. Finders keepers. NYM R465

Shapely, Slim, Attractive—Jewish Manhattan woman, seeks Manhattan quality man (50-62). Photo. NYM R305

College Professor—Jewish, 48, world traveler, fit. Seeking caring, intelligent woman. NYM R307

Since Time Goes So Fast—Here's hoping to meet someone special and worthwhile and perhaps it will last. Very good-looking, slim, green-eyed brunette, Manhattanite, 31, sparkling personality, who's interests are in real estate, photography, laughter. Seeks very handsome, sincere man with a great personality, for friendship and meaningful relationship. Photo guarantees response. NYM R313

A Chanukah Gift—Stunning, sexy, shapely brunette, Ivy grad, health professional, 5'5", 35, kosher. Loves swimming, golf, working out, music, the arts, traveling - warm, comfortable, secure. Seeking a tall, worldly, handsome man with Jewish traditional values to share life and love. Photo/note please. NYM R310.

Forty Something?—Interested in a cute, petite, Jewish, blue-eyed, blond professional woman with a great sense of humor and wonderful, uncomplicated life at 39? Are you 39-49, Jewish, attractive, successful, together, nice, and serious about meeting someone sincere and refined? Photo/note please. NYM R311

Give Good Banter?—Cute, creative, cuddly female journalist, 28. Seeks witty, clever, irreverent non-smoker with beautiful eyes, boyish grin, pun at-the-ready. Breathing a plus. Send photo/phone/sample quip. NYM R312

My Chanukah Dream—Genuine commitment for pretty, brainy, caring charmer, 35. Prefer tall, romantic Jewish professional/MD/JD, 27-39. NYM R346

English-Jewish Lady—Vivacious, early 40's, seeks the ultimate Jewish male, successful businessman, creative/sensitive/dynamic. Note/photo. NYM R320

"Feminine Gem"—Very attractive, elegant natural blond, shapely, 38, down-to-earth qualities. Seeks good-looking professional male, 40-50, marriage-minded. Suburbs a plus. Photo. NYM R329

Nautilus Works! Pretty—Thin, sexy Jewish non-smoker, 30, Ivy grad. Fun, funny, great to talk with and be with - perhaps you? Photo, please. NYM R348

Catholic, Athletic, Marriage-Minded—MBA woman, 33, looking for a man for love and companionship. NYM R467

High-Energy Blond—27, 5'9". Bright, attractive, imaginative, humorous, athletic. Educated Manhattan professional. Seeks relationship with a man who's intelligent, sincere, creative and ambitious. NYM R339.

Lovely Widow—Warm, charming, feminine, affectionate, secure, incurable romantic. Seeks honorable Jewish gentleman, 55-65, high standards. NYM R354

Gregarious, Handsome PhD—Seeks special woman (looks, brains, personality) in 40's. Photo, please. NYM R341.

New To New York—Beautiful blue-eyed blond, 45. Many and varied interests from ballet to football. Seeks warm relationship with intelligent and accomplished gentleman, 48-62. Note/phone, and photo if possible. NYM R342.

6'2", Handsome, Successful Man—29, seeks attractive, sensitive, intelligent woman, 24-34, for laughter and affection. Photo/phone/note, please. NYM R470

Very Handsome Nordic Professional—41 - looks 31. Seeks attractive, healthy, loving and intellectually curious white or Oriental woman. NYM R473

Pretty S. Connecticut PhD—Seeks gentle, accomplished man, non-smoker, 45-55, with sense of humor. Photo. NYM R471

Attractive Blond Journalist—Ivy-educated, warm, witty, 5'5", enjoys the arts, entertaining, tennis. Seeks well-educated, tall, sophisticated man, 40 to early 50's, with sense of humor and touch of class. Bio/phone. NYM R472.

Catholic Female—32, Rubenesque, smart, successful, sometimes silly. Seeks a man with a sense of humor, tradition and values who is as hesitant to answer an ad as I was in placing one. NYM R474

Tall, Blond, Athletic—30, LI Christian male, seeks cute LI female with old-fashioned values. NYM R475

It's Been All Work And No Play—For a long time. I'm intelligent and pretty. I like tennis, skiing, books and classical music. I'd like to meet a man with similar interests (45-55) to get completely stupid over. NYM R476

Great-Looking, Gutsy—Loyal, slightly nutty, green-eyed, redheaded rock 'n' roll exec, loves good time but tires of meeting men who don't understand my jokes. Soul survivor, 35-48, please apply. Photo/phone. NYM R482

We Haven't Met...Yet—But we've seen each other, perhaps on the downtown train, a movie line or the Aspen chairlift. Let's stop moving long enough to get to know each other. I'm the attractive, classy, fun, intelligent, professional woman in her 30's who looked back at you. Tell me what I saw. Letter/photo. NYM R499

A Class Act—Very attractive, slender, bright, 24, professional Jewish woman seeks quality male, 24-30, who is well-educated, attractive, athletic, possesses integrity and charm and is looking for something truly special. Seize this opportunity. Note/phone. Photo. NYM R483

Exotic Blond Beauty—Single white female, American-born, half Swedish, half Persian, 30, 5'6", 115 lbs. Wishes to meet slim, white professional male, 28-40, for friendship and possible romance. Photo/phone/note, please. NYM R484.

Cute, Dynamic Brunette—With captivating smile, athletic, well-educated, own business. Seeks successful, Jewish, non-smoking male, 25-35, 5'10"-6'2", witty, with sharp mind and trim body of strong character, high standards and high self-esteem. Photo a must. NYM R486

Great-Looking Psychotherapist—42, successful, seeks to wed tallish, bookish, warmish gentle man. Note. NYM R485

Caring NYC Man Available—Jewish exec, 45, seeks pretty lady, 36-42, for fun, romance, skiing, life. Photo. NYM R494

ANNOUNCEMENT

Allan I Love You—Marry me, Jeanine, and live happily ever after.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 607

BY MARY ANN MADDEN

"Governor, have you absolutely ruled out the possibility of seeking the Democratic party's nomination for the presidency?"

"I didn't think even you, Alexis, were capable of this kind of depravity."

"Okay, we have to break, but caller, you say what?"

"You gotta be careful, Tony, these are bad guys, and hanging out with bad guys can be harmful to your health."

Above, the random harvest of remote control: remarks sure to be heard on television, 1988. Competitors are invited to provide one example of same.

Results of Competition 604, in which you were asked for the opening paragraph of a "Modern Woman" novel.

Report: Yes, I see. We are women, hear us roar. Well. I knew we were angry. I mean, I knew that. Just how angry is a hearse of a different color. Or a limousine. Mainly we seem angry at someone named Mark. (Go, as it is said, know.) We are occasionally angry at The System, our biological clocks, our parents, or our sisters (in the sense of other women). But mostly we're mad at Mark. Listen, I never liked him. I liked these. Read them. You will too.

First Prizes of two-year subscriptions to "New York" to:

My first husband was a trisexual. He invited me to the senior prom; I wore a baby-blue gown generously supplied with ruffles and bows. He told me I looked divine—or maybe he said I looked like Divine, I can't remember exactly. We fought constantly. He'd yell peculiar things like "That's enough sauciness out of you." Furthermore, he snored, wore white belts, and ordered chocolate milk in restaurants. Despite all of this, I married him soon after I graduated, my only other option being matriculation at Ypsilanti Polytechnic. The marriage wilted before the flower arrangements. Undaunted, I picked myself up and charged right into another doomed relationship. That's me—resilient.

David English, W. Somerville, Mass.

Our politically convulsive days at University had, mercifully, passed. Decked out in seventies Euro-trash mufti, we led life like a perfume commercial and enchanted all. It was callow, if healthy, and as an afterthought, Jane had married well into North Sea oil. With ever the witty rejoinder, her jaded taciturnity now passed for acumen. She was forever refurbishing the "outer self" and came to be like nothing so much as a stately, well-tended lawn. It was her satori, and it beguiled.

Jeanne Beaulieu, Wellesley, Mass.

The risotto was lumpy. She faced the fact as she simultaneously realized that all proximate takeout was passé. The coterie would be here any minute, and all was ruin. The Lancôme facial, the radicchio, the triple-crème, all wasted. Was it worth it? For repayment of Mona Deland's terrace barbecue? For the thrill of impressing her older sister, Genevieve, who still rented? For the now pointless possibility of seducing the young financial daredevil Jay Piper, who, after all.... What a pity, she thought, to have sent out invitations before October 19th.

Thomas Ferguson, Bronx

Runner-up Prizes of one-year subscriptions to "New York" to:

"The nude scenes are necessary," he said. "Necessary for the plot?" she asked. "Necessary for the box office," he said. She rose from the leather chair, leaned over his desk, and handed him back the script. She turned and walked slowly across the deep, plush carpeting, hoping he would stop her before she reached the office door. He didn't.

Bernadine Machock, Willoughby Hills, Ohio

The inner voice, the still small voice, the center, oh my heart, how can I be a mother and a lover and a daughter and a writer and a family therapist and still have time for me, me, me, for that quiet voice, that tentative voice, that voice deep within me, the feminine siren call, oh my loins, where can I find the privacy and the strength and the courage and the delicacy to listen to that voice to really listen, to hear the waves, the waves of me-ness that wash over the day, leaving nothing but faint, moist memories? Libby minced a delicate clove of garlic with strong hands, and wept. Sensing sadness, Lytton meowed cautiously at her feet.

Lisa Schwarzbaum, N.Y.C.

"Mommy?" Suzie would ask of the sounds that come out at night. "Mommy?" Then she learned to lessen her dependency on others by shortening their names. "Mom?" "Mo-om?" But still she received no answer when the wind played its tricks in the curtains by her bed. Then one night, coming home from ballet, she saw her mother stepping out of an embrace with a man she'd never seen who called out after her as she fled for the door, "Margery, wait. Margery." And as her mother turned in midstep, and she saw the tears that had welled up in her eyes, Suzie realized that if she was ever going to get her mother's attention she'd have to start calling her by her first name.

Mark Fenske, Portland, Ore.

And Honorable Mention to:

I must have sounded like a raving lunatic. But somehow I felt entitled to scream at the 11 P.M. bus as it headed toward the New Jersey suburbs at 10:59 P.M. All I wanted to do was get home. Take off my clothes. Smoke a joint. With a half-hour to kill, I cursed enthusiastically at the empty bus platform. But then I realized I wasn't alone. Someone was laughing. And whether he was laughing at me or just randomly laughing, I didn't want to know. The Port Authority is not my favorite place to strike up a chat with a total stranger. Certainly not at that time of night, or even the day for that matter. So maybe it was kismet. Maybe it was simply meant to be. A screaming madwoman meets a laughing madman in a madhouse, and falls madly in love.

Melissa Broder, Hoboken, N.J.

He walked up to me in La Petrone and actually said, "I'm Boris, could you be Natasha?" Imagine. Porcelain-god time. He was semiliterate and his clothier was apparently Monsieur Le Haband. Then I saw it—his perfect Etruscan nose—straight line, forehead to tip. It was taunting, arrogant, and salacious. It dominated my life for six years. Now that the damned thing is smashed beyond recognition, I'm free to pursue a career that will make that swine moribund with jealousy. My only problem lies in the hands of his surgeon.

Richard Burke, Ho-Ho-Kus, N.J.

Vivian had planned to spend the evening on her dissertation, but then Elena called and she thought, "I could use the money." Columbia and the Intricacies of Ferrarese Iconography could keep. Elena was waiting when she entered the posh East Side townhouse. "Your client's in the lavender room," she said. "He's a top Wall Street lawyer and he likes rough trade."

L. Soth, Northfield, Minn.

I was a hothouse flower, forced into full bloom by every artificial means available. I didn't mind any longer. I coped rather nicely with the aid of a copy of *Meditations,* by Marcus Aurelius, and a living room completely surrounded by mirrors.

J. C. Burdine, N.Y.C.

Sarah sat in the rear of the limousine on the ride home from her father's funeral. Her nine-year-old son, Toby, sat on the seat facing her, next to her husband. Toby sat quietly with his hands in his lap while her husband tried, lamely, to comfort her. Little children, she thought, instinctively know when to leave Mommy alone; it was a trait her husband would do well to acquire. Looking at Toby's face, her thoughts drifted back to her father. How he would pinch her cheek and buy her presents. How he called her "Princess." And how deeply, bitterly, and completely she hated him.

Jeff Turkel, Brooklyn

Morgana barely heard the echoing click of her spike heels on the pale marble of the dimly lighted lobby. Stopping briefly at a smoky mirror, she brushed a wisp of gleaming blonde hair back into place, and thought, "There was a time when I would have wondered whether my eyes were blue enough, my skin creamy enough, my lips shapely enough." Yet she squeezed the latchkey (*his* latchkey) nervously, letting the roughness of the keyed edges bite into tender flesh as a reminder of promises she had made to herself. She knew that the elevator ride would seem at once too long and too short, that her resolution was entering dangerous country, that she must not allow the metaphor of his presence/absence to unnerve her. "Oh, Garth," she heard herself saying, "why did you assume that things could continue as they were? Why did I?"

Henry F. Beechhold, West Trenton, N.J.

It was July 1963 and it was hot in Murdock, New Hampshire, when I stepped off the Greyhound charter bus which had carried me, along with 40 other very sweaty campers and an inoperative air conditioner, from the Jahn's parking lot in Great Neck to Camp Walla Walla. I was fourteen years old, had never before been away from home, and really knew nothing of life or love. That was to change, and Annabella Sharpton from Greenwich Village, who was to occupy the cot next to me in Bunk 21, was to be my guide.

Marilyn Crystal, Scarsdale, N.Y.

It was after midnight when he came home, drunk and demanding sex. Afterwards, he pushed her out of bed, ordering her to make him a sandwich. She was taking too long, he said as he stormed into the kitchen, knocking her to the floor and kicking her again and again. It was while lying on the cold linoleum that she decided to kill him.

Anne Scott, Solon, Ohio

I'm sure she was having sex with Mark while he and I had only just reached the stage of warm kissing. Yet the reality of it didn't come to me until much later—like a speeding bus flashing by and the image of it not being in focus until after it has passed.

Joe Hilburn, Dublin, Ga.

"A solemn vow," Sally said, minus her usual smile. The three other girls clasped hands, their faces serious. The sun made lacy patterns on their graduation caps and gowns. "A solemn vow to meet her exactly ten years from today. I'll be a famous actress and Judy here will probably have written four best-sellers and Rita will be a world-famous architect and our Ginny will be in the Senate. And no husbands will be allowed, they'll have to wait in the Rolls . . . ."

James Elward, N.Y.C.

I'm a mess. I haven't looked at the calendar since August. Not even to turn the pages to guess the hidden objects in each picture. This calendar is for puzzle fiends. I guess I must be one. I fell in love with Baxter Frobisher, didn't I? I took the job on the board of directors at Omnicorp. And wasn't it moi who told Sally Jessy Raphael to get new specs? So I do like puzzles. But I still can't look at the calendar. The last date circled reads: "For goodness' sake, visit your *children*."

Deborah L. Benedict, Lincoln, Neb.

She stared into Bloomingdale's window, lost in contemplation of how a string bikini would play in the Hamptons. Then she saw him. Their reflections made eye contact and it was too late to turn away. Once upon a time he had broken her heart, then shattered the pieces. Lovelier the second time around? She doubted it. Then again, revenge wasn't really her style. Neither was a string bikini. But she could learn.

Laura Shea, Brookline, Mass.

Roberta punched number 14 with sweaty hands and waited through an entire chorus of "I Think I'm Goin' Out of My Head" on the loudspeaker before the elevator doors shut. Naturally there was no thirteenth floor, which made the doctor's office, number 1414, really number 1314. Or maybe even 1313. She would have to check, if she got that far. A lifelong dread of being stood up had caused Roberta to arrive twenty minutes early, so she'd have plenty of time. "Oh, I think I'm goin' out of my head . . ." the voices droned. "Yes, I think I'm goin' out of my head . . ." It was funny, in a way. Not *ha ha* funny, but funny nonetheless.

Janet Siefert, N.Y.C.

Damn, she thought as the garage door lifted and she saw his car. He was already home, and now she wouldn't have time to fortify herself with a drink before telling him the news. That afternoon, the firm had made her a partner, had doubled her salary, had given her a country club membership and a corner office with a wall of windows. However, in doing all this, they had quite possibly dealt her marriage a death blow.

Naomi Freeman, Shaker Hts., Ohio

Things hadn't been going too well. First, my husband left me for another woman. Then my lover left me for another man. So—though sometimes I wondered why—I began the dreary business of Looking for Someone. Male acquaintances kept offering me unappetizing prospects: the man with a weight problem and three failed marriages ("none of them his fault"), the neighbor who believed in natural foods and natural body odors, and several "nice guys." As in "How about Bill? He's really a nice guy." Maybe, *maybe* a nice guy, but definitely weird. Not weird interesting, but weird creepy-crawly. Women understood that nice didn't go very far, especially in the face of weird, but they couldn't offer much more than sympathy. Most of the fish in the sea were still there (or thrown back) for good reason.

Suzie Bolotin, Chapel Hill, N.C.

The chairman of the board strode into the boardroom at precisely 9 A.M., looking neither to the right nor to the left. The executive committee was already seated around the large mahogany table, each man looking grim and apprehensive. They all knew that this was going to be a head-rolling session. The chairman sat down at the end of the long table and scrutinized each face, stopping at young Tim Mason's for a longer and more intense look. Taking off her glasses, the chairman finally broke the silence. "Mr. Mason, there doesn't appear to be any coffee on the table."

Jay M. Tischenkel, N. Miami, Fla.

All my adult life I had awaited the right moment to leave Marvin, standing at the window of our shabby New Haven studio, watching the cold rain, marking off the days and months and years of dental school with a stubby green pencil. Through the birth of beloved Rachel, who nearly tore out my loins, she who should not have to grow up lonely in a big house like the sprawling Larchmont Colonial where I listened every night for Daddy's briefcase to hit the entrance hall's polished parquet floor. Later I told myself, "I'll go after Josh is born," but not until the four-day blackout that took place while Marvin was in Tahoe for the periodontists' convention did something finally happen. Marvin left me.

Deirdre Mardon, West Redding, Conn.

Kate looked out at the rain that spilled over the lake and longed suddenly, totally for New York, for its skyscrapers, its busy streets, and most of all, she admitted ruefully, for Mark. So intense were her feelings that she put down her mop and lifted the whiskey bottle from the shelf above the sink. No one could call running an Irish hotel easy, she thought as she rinsed a glass, but Clandillon had seemed a refuge from Mark's charm—and his infidelities. She poured herself a generous measure and her eyes strayed to the letter that had arrived yesterday with the news of Mark's impending arrival. "The front door was open." Startled, Kate swung around, spilling her drink, and confronted the tall stranger. His brown eyes regarded her thoughtfully. "I'm sorry," he said, "but isn't it a little early in the day for whiskey . . . ?"

Patsy J. Murphy, N.Y.C.

There are scenes we rehearse all our lives: first kiss, first date, first strapless. They happen and you rehearse for new firsts. Nowadays, I guess first divorces are popular . . .

Rita Shea, Brooklyn

LIZ MASON DIES IN PARK AVE PENTHOUSE. Even the sedate New York *Times* carried her death on page one. The morbid accounts that followed touched the tip, barely the tip, of Liz Mason's complex iceberg. Liz Mason—my beautiful, magnetic, dizzy Lizzie—dead. One person, and only one, knew the whole story, and I was ready to tell it now.

Mark Wolfson, Spring Valley, N.Y.

"Easy on the eyes," he had told her. "And smart, too. Classy. Clean. And not ashamed to be . . . *feminine*." He added the last as if bestowing a benediction, the opposite of that particular four-letter-word-disguised-as-enduring-phrase: You Act Just Like A Man. She tried to remember what it was about him she had once thought so special, what had made her stay beside him two long years, in bed and out of it, but she couldn't recall. A momentary lapse, she imagined. Then, ever the lady, she picked up his new remote panel which controlled the television, stereo, VCR, light switch, and projection screen, regardless of what brand, and tossed it, gently, down the 48 stories to Lexington Avenue below.

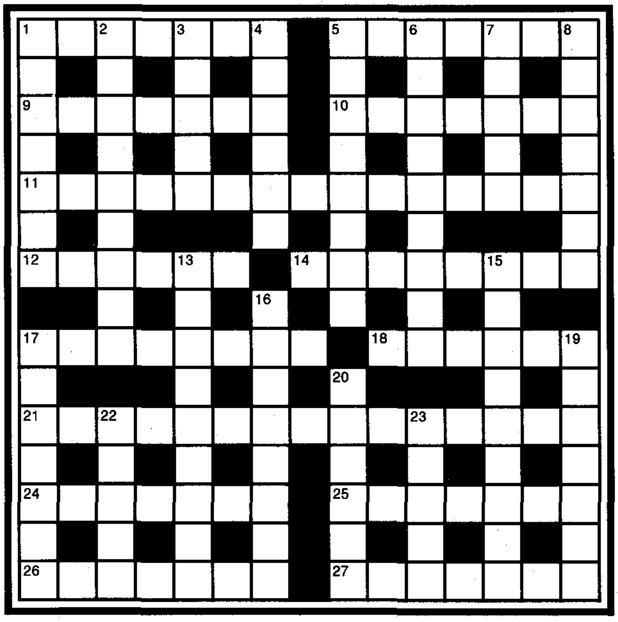
Janet Champ, Portland, Ore

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 607, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 28. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 25 issue. Out-of-town postmarks are given three days' grace. ■

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 No longer wanting frozen food at functions. (7)
5 So a ring changes a girl's status in Rome. (7)
9 Most woe-begotten couple. (7)
10 Makes mistakes over a couple of points, so they are brought into action? (7)
11 Tenacious application for injury benefit. (8, 7)
12 Steer a course as the crow flies. (6)
14 Order canned fish—essential starters. (8)
17 Settling on a plane trip? (6, 2)
18 Put on a vessel taking back a native to Australia. (6)
21 Dickensian character we know and like. (3, 6, 6)
24 Fly from hill-dweller with beastly companion. (3-4)
25 Public entertainment almost wholly unethical. (3-4)
26 Club magazine. (7)
27 Cover girl had a meal in hospital. (7)



DOWN

1 So bound to emigrate? (7)
2 Dry loofah irritated rash. (9)
3 Blocks of wood worn out. (5)
4 A record holder. (6)
5 Chemicals spilled in water here, when ship split apart in stormy deep. (5, 3)
6 Ram small Greek article on top of the stores. (9)
7 Patent covering model. (5)
8 Takes things in with a seaman's eyes. (7)
13 A hundred on joining up displayed perplexity. (9)
15 Untax beer? That could make us jolly lively! (9)
16 A mutual perplexity about first night of the season. (8)
17 Or a part, maybe, in proportion. (3, 4)
19 Confirm that object rose with difficulty. (7)
20 Deceives more than one bank. (6)
22 Painter fixed up estimates. (5)
23 Sail along with compass. (5)

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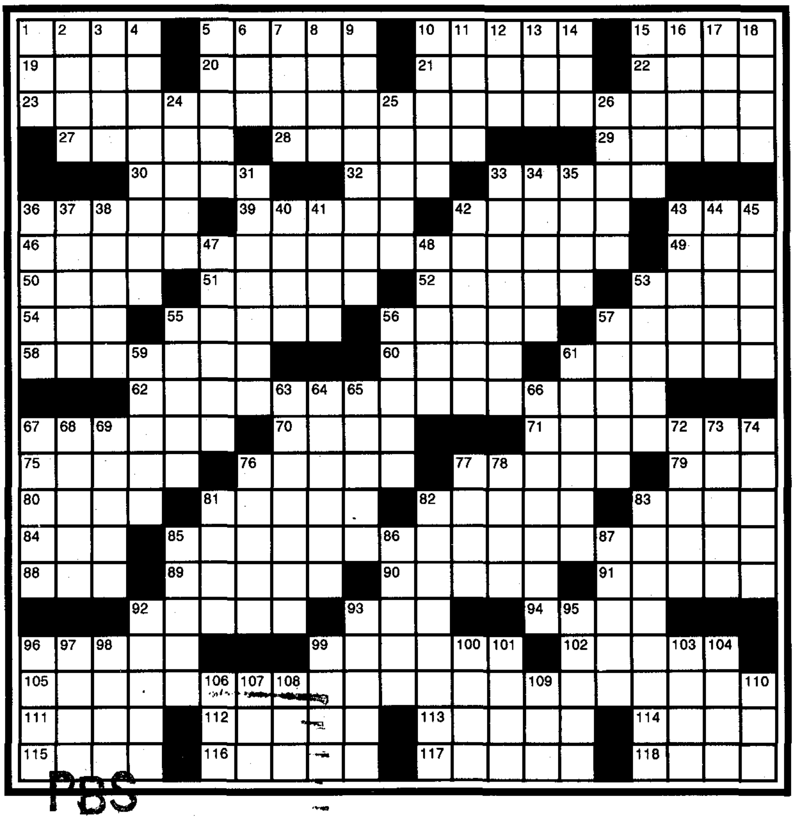
'NORTH POLL': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Landed
5 In the lead
10 Expel
15 Moslem call to prayer
19 Lucy's vis-à-vis
20 Freighter's load
21 Recipient
22 ——-mutton sleeve
23 Start of a verse
27 Belle of the West
28 Big Bird's Street
29 Wear away
30 "Hud" Oscar winner
32 Tax agcy.
33 Milady
36 Creepy
39 Map detail
42 Come-ons
43 Dance-name syllable
46 Verse continued
49 Line of fashion
50 Condemn
51 Fictional uncle
52 When "I am a man"
53 Nota ——
54 Some rwys.
55 Stork's kin
56 Carthage, today
57 Coil of yarn
58 Withdraw forces
60 Rapier's relative
61 Conversed
62 Verse continued
67 Former German state
70 Black: poetic
71 Iturbi, for one
75 Jaunty
76 —— belli (cause of war)
77 Concerning
79 Before Virgo
80 A miss —— good as a mile
81 More miffed
82 Quick drink
83 Volunteer State: abbr.
84 Dale's guy
85 Verse continued
88 Harvest goddess
89 Jaffe and Barrett
90 Lawbreaker
91 Last of the Mohicans
92 Somewhat sloshed
93 Word to Birdie
94 Small salamanders
96 Dressy events
99 Play a flute
102 City on the Mohawk
105 End of the verse
111 Wagnerian Fate
112 Sooner's neighbor
113 Join forces
114 Mussolini's daughter
115 Give the green light
116 Cubic meter
117 Lab burners
118 Costly

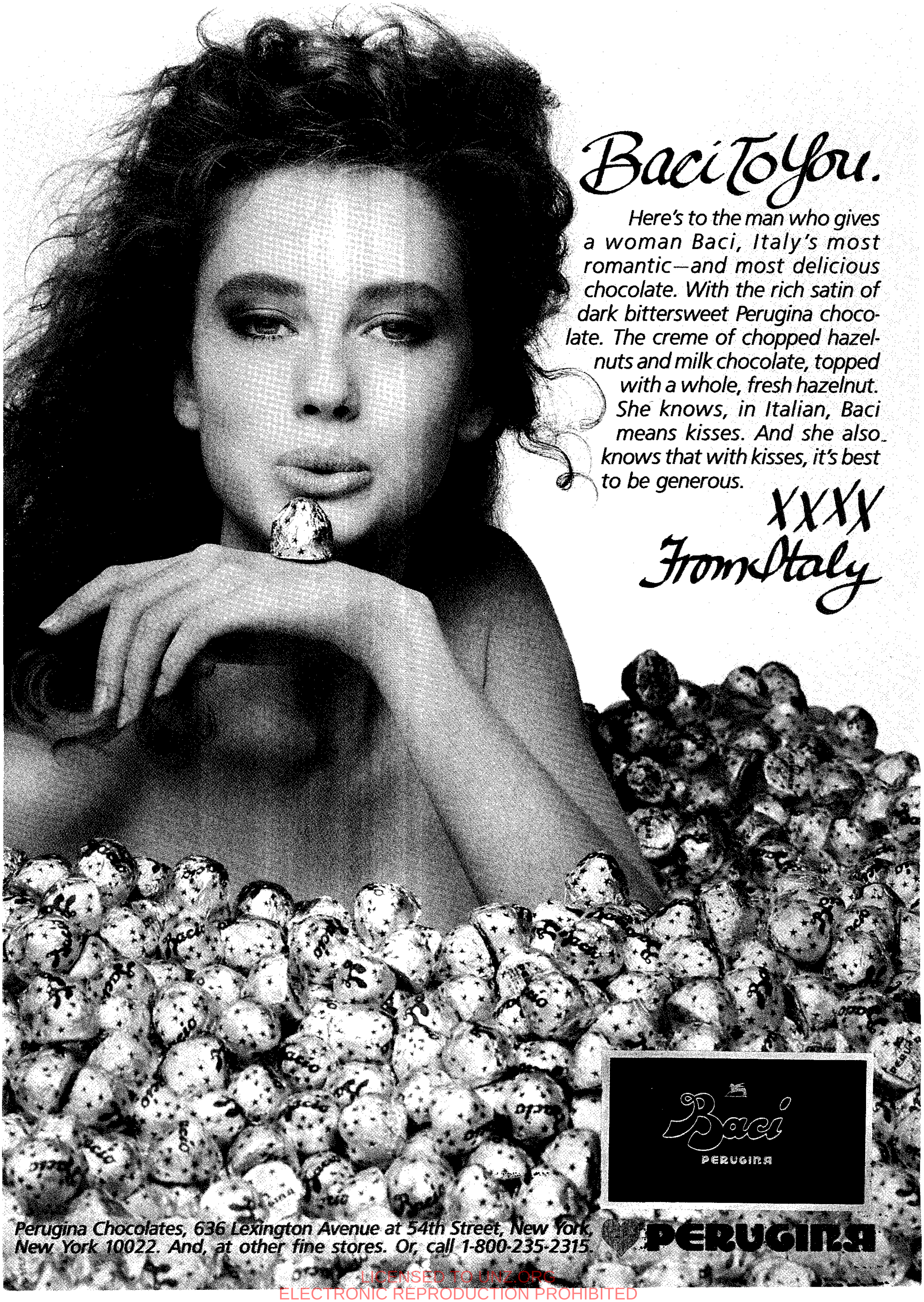
DOWN

1 Tennis edges, for short
2 Meadows
3 "—— It Romantic?"
4 Chemical element
5 Ghana's capital
6 Henry V, as prince
7 Paleozoic, et al.
8 Flu symptom
9 Personal files
10 Dutch cheeses
11 Director Quintero
12 Football position
13 Charlie, in code
14 Gumshoe
15 Panic button
16 Memorable Mostel
17 Had another birthday
18 Lymph clump
24 Whirling
25 Author Bret
26 Minimum
31 Bartholdi's sculpture
33 More like a mire
34 Zones
35 Disavow
36 Down from a duck
37 Lycée
38 Perch
40 Captain of the Nautilus
41 Made a web
42 Hampton of jazz
43 Rouge site
44 Sonja the skater
45 Revise, as a law
47 Phantasmagoric
48 Domed Buddhist shrine
53 A N.Y. borough
55 Funny Youngman
56 Between 12 and 20
57 Mubarak's predecessor
59 Chess pieces
61 Adulterates
63 Scuttlebutt
64 Preoccupy utterly
65 Grieve
66 Tiered centerpiece
67 Richard's veep
68 Writer of fables
69 Diagnostic films
72 Of an intestine
73 "Don't —— boy to do..."
74 Antoinette Perry awards
76 Mint output
77 Blue dye
78 Tabooed item
81 Pickup point
82 Girl of a 1928 song
83 Describing a decagon
85 Like Abie's Rose
86 "The Very Thought ——"
87 Frutti's go-with
92 Suntanned
93 Debby or Daniel
95 Electrical safeguards
96 Cappelletti of football
97 Berserk
98 Zhivago's love
99 "—— she blows!"
100 Pre-Easter period
101 Moran of "Happy Days"
103 Give over
104 Time —— half
106 Part of TGIF
107 Vietnam offensive
108 Somerset river
109 Greek vowel
110 Smoker's hazard



3615 PBS

Solutions to last week's puzzles appear on page 196.



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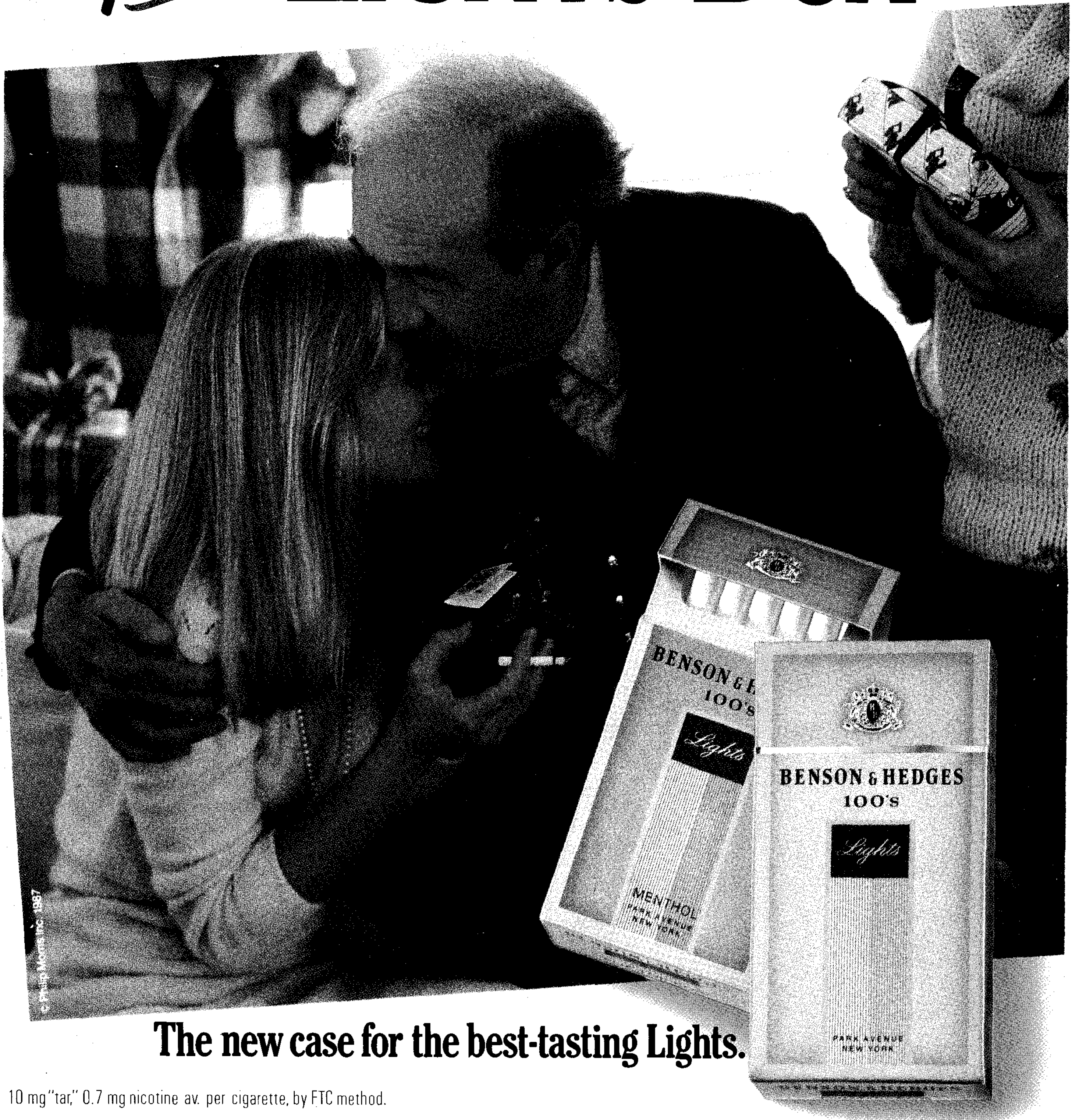
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